

*We have monarchs  
in pens, too, and in  
the Royal family of  
Speedball pens the  
artist or letterer will  
find the size and style  
to fit every pen need*

**HUNT PEN  
CO.**

*Camden, 1, N. J.*



# Speedball Text Book

LETTERING

POSTER  
DESIGN

FOR PEN  
OR BRUSH

by  
Ross F.  
George

16<sup>th</sup>.  
EDITION

PRINTED IN U. S. A.



# GOOD LETTERING

IS AS ESSENTIAL IN MAKING  
EFFECTIVE POSTERS AS IT IS  
IN DISPLAY ADVERTISING

ANYONE WHO CAN WRITE CAN LEARN  
TO LETTER, FOR NO UNUSUAL TALENT  
IS NEEDED. STUDENTS WHO INVEST  
SUFFICIENT TIME TO MASTER THE  
FUNDAMENTALS AS PRESENTED IN  
THIS MANUAL WILL ENJOY RICHER  
RETURNS ON THEIR INVESTMENT  
THAN CAN BE DERIVED FROM ANY  
SIMILAR INVESTMENT IN THE ALLIED  
ARTS. NO ART COURSE SHOULD  
BE COMPLETE WITHOUT A WORKING  
KNOWLEDGE OF THE BASIC ALPHABETS  
AND THE TOOLS BEST SUITED TO  
THEIR PRODUCTION,

For steady employment few occupations offer the  
opportunities enjoyed by poster artists who are  
able to do good lettering at a commercial speed,

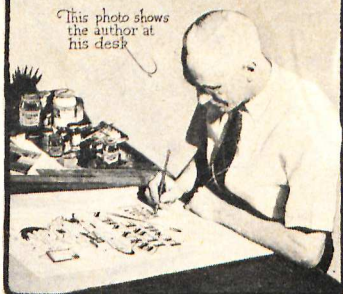


Slant Position of hand when making Italic letters with either the Style "C" or Style "D"



You will do better work when you sit erect and do not lean on the pen,

This photo shows the author at his desk

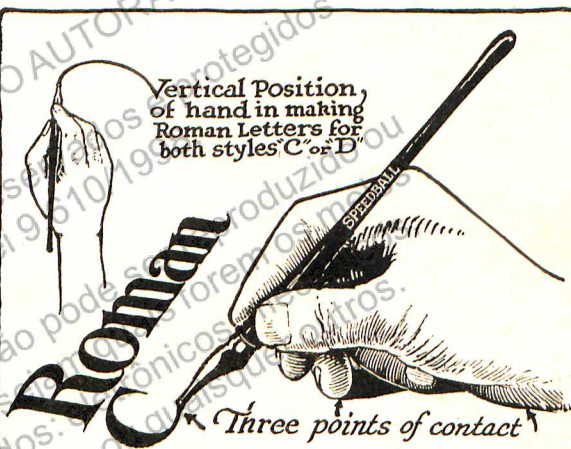


**· SHOWING · HOW · TO ·**

**· HOLD · THE · SPEEDBALL ·**

**· PEN · AND · THE · BRUSH ·**

Vertical Position of hand in making Roman Letters for both styles "C" or "D"



**LETTERING  
BRUSHES ARE  
HELD BETWEEN  
INDEX FINGER  
AND THUMB TO  
GIVE A ROLLING  
MANIPULATION**

Illustrations and methods of instruction appearing in this book copyright 1952 by Ross F. George  
Published in U.S.A. by Hunt Pen Co. of Camden, 1, New Jersey \* All publication rights reserved \* Manufacturers of Speedball Products - Pens, Inks, Text Books Linoleum Cutt. rs. etc.



# Evolution of Letter Styles

*Showing their relation to writing*

abcdefghijklmnopqrstuvwxyz <sup>C-6 pen</sup>

abcdefghijklmnopqrstuvwxyz. <sup>C-4 pen</sup>

aa.bb.cc.dd.ee.ff.gg.hh.ii.

jj.kk.ll.mm.yy.oo.pp.qq.rr. <sup>B-5 Speedball</sup>

ss.tt.uu.nn.vv.ww.xx.zz.

Also the similarity of Vertical Writing to  
Roman Lettering

Round writing - joined by connecting strokes. ab

Round writing unjoined and loops left off. ab

Round writing thus becomes Roman

*Different letter styles are created by different serifs or different pens*

abcdefghijklmnopqrstuvwxyz <sup>Style 'C' pen</sup>

abcdefghijklmnopqrstuvwxyz <sup>style 'A' pen</sup>

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz <sup>style 'B' pen</sup>

abcdefghijklmnopqrstuvwxyz <sup>style 'D' pen</sup>

abcdefghijklmnopqrstuvwxyz <sup>style 'D' pen</sup>

The most characteristic letter styles are those of the single-stroke variety



Teachers, students and craftsmen will find in this book a comprehensive guide to practical lettering and poster art. Whether working for a livelihood or for the pleasure it affords, these alphabets and examples will eliminate much unproductive effort. The beginner will make better progress following the order of practice as given starting with page eight, see footnotes—use the style of pen or brush suggested, making letters large enough to develop an arm movement—the smaller size pens can be used for smaller letters as soon as the formation of the alphabet has been learned with the larger pens.

Merchandising depends so much upon sho-cards for quick turnover that we seldom see displays without them. Supplying this demand has created profitable positions for experienced letterers everywhere. The fact that skilled letterers can do about fifty per cent more work with the pen, explains why most of the cards are pen-lettered. It is quite a feat to letter a mass of copy on a sho-card with a brush and keep it uniform yet the artist cannot ask more for a brush masterpiece than he would get for a good pen job. When the work appears uniform, easy to read, and is ready on time, the customer is seldom concerned with how it was made.

*The following will acquaint the student with the different style pens and their use.*

The Style "A" Speedball pen was the first tool of its kind, designed to produce square poster letters single stroke. The Style "B" pen was next developed for single stroke round Gothics. Then came the vogue for the graceful Roman and Italic alphabets which were originally created by the Italians with hand-cut reed pens. This called for a lettering tool that would duplicate the strokes of this flexible reed. The Style "C" Speedball pen was the first to successfully meet these requirements. The next period saw the development of bold poster Roman alphabets. These were first made with the round tip pens, building up all thicker elements with additional strokes. This "building up" took so much extra time that sho-card men asked for a tool to produce these thick-and-thicker alphabets as easily and quickly as the Style "C" pen did the thick-and-thin letters.

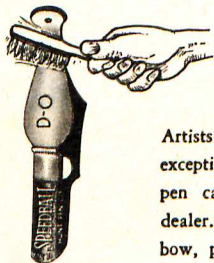
Style "D" Speedball pens proved satisfactory. The oval marking tips made them remarkably easy to handle. *The newest Speedball pens are trade marked "Flicker." Their ink reservoirs are hinged. Both upper and lower feeders "flick" open simultaneously so they can be wiped clean. Flicker pens and their feeders are both made of pen steel, tempered to give longer service. FB-6 is equipped with ruling flanges for drafting work. All Speedball pens are equipped with triple reservoir ink retainers. The main reservoirs load with a dip and handle a generous supply of ink. The ink is fed to the auxiliary reservoir above the tip as it is used, which also acts as an automatic check to prevent blots by spreading the ink evenly over the entire surface, thus insuring perfect strokes at any speed.*

To successfully handle any tool, it is helpful for the operator to become familiar with its limitations as well as its potentialities. In making letters by hand, choose the size and style of pen that will produce their elements with the fewest strokes. There is a Speedball pen designed for each of the different alphabets. It is never clever to try to form letters with a pen or brush not adapted to their production. Such efforts are generally misdirected and usually result in a failure or a wasteful expenditure of time and effort. Besides the Speedball pens every letterer's kit should include two or more red sable sho-card brushes, sizes 10-12 and 14, to take care of the letters that are too large for the pens.

The use of a T-square, ruler and compass in drawing the letters of some alphabets is necessary. The T-square or ruler is always recommended for guide lines. Letters that are ruled look mechanical and are seldom a good substitute for freehand work. The freedom, grace and individual beauty in hand lettering usually come with regular practice. Training the hand, arm and fingers to act in unison is accomplished by a coordination of movements much the same as those taught in penmanship.

Without the proper inks it is difficult to get the best results from any pen. Thin, watery, transparent inks or thick, gummy, sticky mixtures never produce good results. Most standard brands of waterproof black drawing ink can be used for lettering purposes. When good lettering inks are not available, thin opaque colors will be found satisfactory.

Sho-card colors prepared for brush use will work satisfactorily in pens when thinned to a free-flowing consistency with a little of this solution—water, nine ounces; alcohol, one ounce; gum mucilage, one ounce; and a few drops of glycerine. Diluted sho-card colors must be kept well stirred to flow freely from the pen. Do not prepare a large quantity because they work best when freshly mixed. When using white or opaque colors or inks, brush pens occasionally with a wet toothbrush to prevent the feeders from getting clogged with dried ink. Crusted pens should be scraped or brushed clean before using.



*The best way to clean lettering or drawing pens is to scrub them gently with a wet toothbrush.*

Artists who desire a specially prepared ink that has proved exceptionally successful in this type of drawing and lettering pen can obtain Speedball inks from their stationer or art dealer. They are made in all the brilliant colors of the rainbow, plus black and white.





# LETTERING

can be segregated into three basic groups namely Roman, Gothic and Text styles. From these three all alphabets originate. The simple elements from which they are composed are easy to learn and not hard to form with a sho-card brush or Speedball pen.

Elements of Roman letters are made with 'C' or 'D' pens



Elements of Gothic letters - made with 'A' or 'B' pens



Elements of Text letters are made with 'C' or 'D' pens



Any of the letters made on a slant are called 'Italics'

Roman Italics - 'C' or 'D' pens " Gothic Italics - 'A' or 'B' pens



Time and effort will be minimized by using the size and style of pen or brush which will form the different letters of any given alphabet without subsequent remodeling of the strokes.

# The Three Basic Groups

**Gothic** ABCDEFGH  
abcde fgh

All letters composed of uniform width elements are classified with the Gothics  
Before this simplified classification was adopted, Text letters were known as Gothic

**Roman** ABCDEFGJ  
Roman abcdefghi

All letters composed of thick and thin elements are called Roman

**Text** ABCDEFGHI  
abcde fghijkl

Includes all styles of Old English Text, Church Text, Cloister Text, Black Text, German Text, Bradley Text, Gordon Text and others.

In the creation of new alphabets these illustrations will help to show how variations or modifications of the *Serif* changes the appearance of a letter.

**roman** roman gothic texts  
ROMAN R GOTHIC Texts



A B C D E F G H

I J K L M N O P Q

R S T U V W X Y Z

HALF POSTER BLOCK

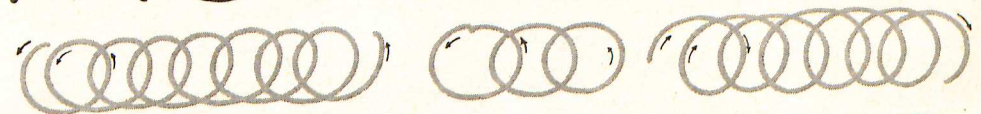
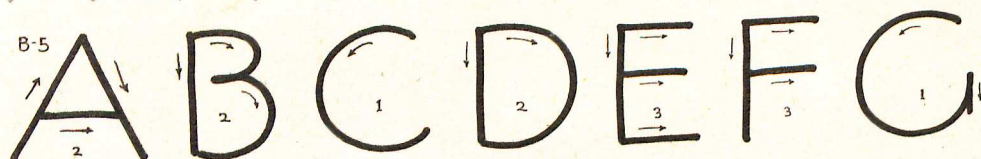
STYLE "A" SPEEDBALL PEN

WITH A BRUSH OR

1 2 3 4 5 6 7 8 9 0



# Vertical Manuscript



Practice several lines of each exercise before making letters.

ABCDEFGHIJKLMNOPQRSTUVWXYZ &  
PQRSTUVWXYZ &



cccccc oooooo cccco

B-4

ab cde f fghi

B-5

tuti telelei itutele

Use a free arm movement to put the "wing" into it.

kj l m n o p q r y

eeelllee arealie

sstuuu w x z ry

life ssssss vvv

a b c d e f g h i j k l m n o

hy p q r s t u v w x y hy

Italics for speed



B-6

abcdefghijklmnopqrstuvwxyz

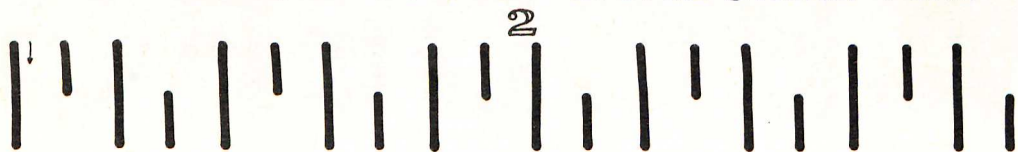
abcdefghijklmnopqrstuvwxyz







WITH F-B 4 OR F-B 5 SPEEDBALL "Flicker" PENS



Hold your work in place with your left hand while lettering

4

with the right hand

do not tack the card to desk.



Work with a full arm stroke. Keep the tip of pen flat on paper

6

do not contract the fingers. Rest an instant at finish of stroke



8



This will eliminate blotting caused by over loading

10

Do not try to work too fast. Strive for quality first



12



14



16



18





B-0 → A B C D E F G

B-4 → A B C D E F

Fit strokes together so that 'overlaps' do not show in the finished letters

N O P R S T

2 3 4 5 6 7 8 8 9

SPEEDBALL GOTHIC 'ALPHABETS

B-4 → a b c d e f g

You will improve your stroke by forming the ovals wide o

m n o t r s

P Q R S T U C



H J K L M N O

G H I J K L M

Where a curve is combined with a straight line to form a single stroke—pause slightly at their junction without lifting pen to insure a well formed element

U V W X Y Z

B-2  
\$ 1 2 3 4 5 6 7 8 9 ¢

LETTERED WITH STYLE 'B' ROUND TIP PENS

h i j k l p y q

u v w x & z

v w x y & z s



# Bold Roman *Single Stroke*, Style D

A B C D E F G H I J K L

M N O P Q R S T U V

W & 2 3 4 5 6 7 8 9 ¢ ? X Y Z

lettered on a card 11 x 17 inches, using the Style D Speedball pen

a b c d e f g h i j k l m n

o p q r s t u v w x y z

and with the serif added —

a b c d e f g h i j k l m n

o p q r s t u v w x y z

same lowercase with pen tip at 45° angle ✓

a b c d e f g h i j k l m n o

p q r s t u v w x y z f &

now shift pen back again —

A B C D E F G H I J K L N

M O R S T U V W X Y Z



ROUND GOTHIC WITH F-B-I SPEEDBALL PEN

A B C D E F G H I

J K L M N O P Q

R S T U V W X Y

\$ 1 2 3 4 5 6 7 8 9 ¢

a b c d e f g h i j k l m

n o p q r s t u v w x y z

Also try these half-inch high with size 3, and a quarter-inch high with sizes 4 and 5 pens.

a b c d e f g h i j k l m n o  
p q r s t u v w x y z &

\$ 1 2 3 4 5 6 7 8 9 ¢

Small Gothic  
retouched  
with C-6 pen  
to give it a  
square finish



# SINGLE-STROKE ROMAN

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y J

Z & R ? S T

use the size of pen that will make the widest elements in one stroke



# STYLE 'C' SPEEDBALL PEN




Dotted circular arrows show the twirling action of pen



# Style 'C' Speedball Pen Roman

A rapid legible alphabet for Artists and Sho-card Writers.

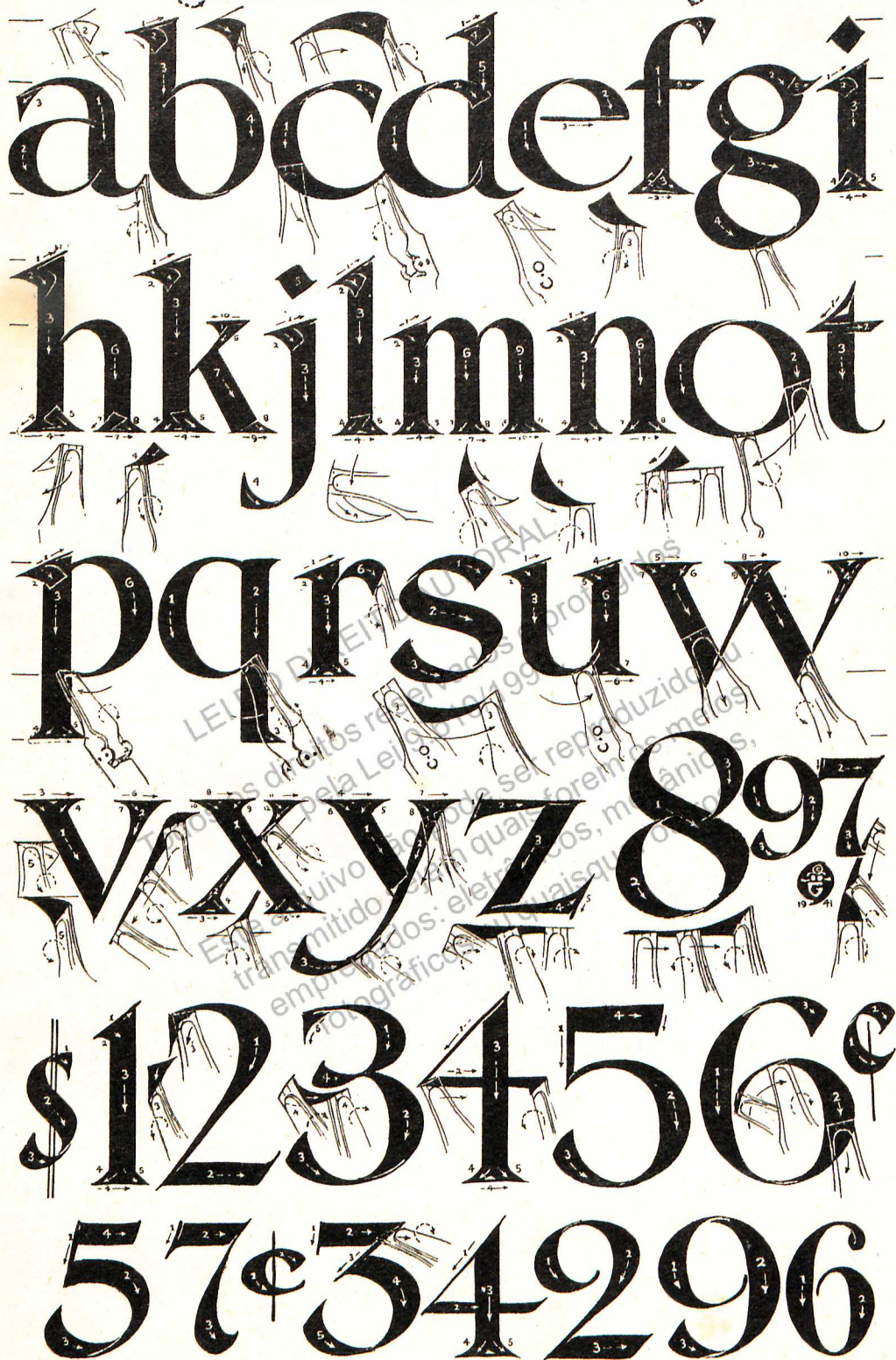
a b c d e f g  
h i j k l m n o  
p q r s t u v  
w x y z & a  
\$ 1 2 3 4 5 ¢  
6 7 8 9 0





# MODERN *Single Stroke* ROMAN

*Style C-Speedball*  
 (DOTTED ARROWS SHOW TWIRLING OF PEN)





*Bold Roman Italics , single-stroke "Style D" Speedball pens*

**A B C D E F G I**

**H J K L M N O**

**P Q R S T U W**

**V X Y Z & \$ 35¢**

**1 2 3 4 5 6 7 8 9**

**a b c d e f g h i j k l m**

**n o p q r s t u v w x y**



*Condensed Bold Roman Italics, D-Speedball Pens*

**A B C D E F G H I J K**

**L M N O P Q R S T U**

**V W X Y Z**

**\$ 1 2 3 4 5 6 7 8 9 ¢**

**a b c d e f g h i k l**

**m n o p q r s t y**

**u v w, o j f t k x z**



GOTHIC ITALICS WITH F-B-4 SPEEDBALL PENS

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

W \$ 1 2 3 4 5 6 7 8 9 ¢ Y

a b c d e f g h i j k l m n o p

q r g s t u v w x & a k y y

Note how Serifs change the alphabet ↗

a b c d e f g h i j k l p q m n

A B o r s t u v w x i z C D

E F G H I J K L M N O P S

T U V W X Y Z & W S R

 \$ 1 2 3 4 5 @ 6 7 8 9 0 ¢

Gothic Text with a style A Speedball Pen

a b c d e f g h i j k l m n o p q r s t u v w x y z &

A B C D E F G H I J K L M N O R S T U V W

B C D \$ 1 2 3 4 5 6 7 8 9 0 ¢ X G T





ROMAN ITALIC CAPITALS FOR STYLE C SPEEDBALL PENS



Roman Italic "Lower-case" for style C pens





*Bold Roman Italics-style D Speedball pen*

abcdefghijklmnopqrstuvwxyz  
 mnopqrstuv  
 wxyzfatv  
 abcdefghijklmnop  
 pqrsstuvwxyzafg  
 ABCDEFGH  
 IJKLMNOPQW  
 PRSTUVWXYZ  
 \$1234567890¢

**Bold Roman-style D Speedball pen**

ABCDEFGH  
 IJKLMNOP  
 QRSTUVX  
 WYZ&JK?  
 abcdefghijklm  
 nopqrstuvwxyz  
 \$123456789¢

A rapid legible alphabet for Artists and Shorthand Writers.

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 transmitido sem a autorização dos meios  
 eletrônicos, mecânicos,  
 fotográficos ou quaisquer outros.



# Spring Sports Carnival

A gala event for the season's smart stepping dancers. These gorgeously styled dance and dinner gowns are

\$18<sup>50</sup>

Delightfully styled for  
**SPRING AND SUMMER**

SERVICEABLE  
TWEEDS AND  
GAY PRINTS.



Dress Shop - 3rd floor

# PTA "FALL" PAPER DRIVE

save your  
magazines  
news papers  
rags-bottles  
coat hangers,  
Bring them

**MONDAY  
OCT. 3<sup>rd</sup> 9am**

*"Manuscript"*  
**abcdefghijklmnopqrstuvwxyz gas**  
*Bold Roman Italics - style 'D' pen*

**ABCDEFGHIJKLMN  
OPQRSTUVWXYZ**



# Autumn SHIRTS

famous brands  
white and colors.

\$2<sup>50</sup> \$3<sup>00</sup> \$5<sup>00</sup>

*Style D and D Speedball Pens - Illustration from Magazine*

HATS

They will wear

for Spring

Second floor  
Sweet's Store Co.

Why not Learn

the Nobility of  
honest Labor  
and the joy of  
willing service



For Sho-cards · Posters · Headings

Slant "Speedball" Script

\*Trade Marks Reg. U.S. Pat. Office

A B C D E F G H I J

K L M N O P Q R S

T U V W X Y Z & ?

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z &

a b c d e f g h i j k l l y z

b h k r

m n o p q r s t u v w x

\$ 1 2 3 4 5 6 7 8 9 ¢

\$ 1 2 3 4 5 6 7 8 9 0 ¢

Style 'B' or Style 'D' Speedball Pen



# "Divinity" Posterized with Rose

A B C D E F G H I J K L M

Do not use Capitals alone, they are easier to read combined with Lowercase

N O P Q R S T U V W

X Y Z

a b c d e f g h i j k l m n o p

q r s t u v w x y z, a s v

letters are first sketched with pencil then inked with a small Speedball Pen

\$ 1 2 3 4 5 6 7 8 9

per dozen \$ 24 35 50 Ea.

Further beauty is imparted to these letters by tinting floral motifs in their natural colors

## Speedball pen Swash

A B C D E F G H I J K L M

a b c d e f g h i j k l m n r

N O P Q R S T U V W X Y Z

o p q r s t u v w x y z r e

Wide spacing adds character to this alphabet



# ARCHITECTS & DRAFTSMEN

*Rapid, single stroke alphabets with B-5 or B-6 Speedball*

A B C D E F G H I J K M

L N O P Q R S T U V W

X Y \$ 2 3 4 5 6 7 8 9 ¢ Z ?

a b c d e f g h i j k l m n o p q

r s t u v w x y z, & a f g r s k y

a b c d e f g h i j k l m n o p q r s

t u v w x y z v w a n d a b e f g h s k y

A B C D E F G H I J K L M S

N O P Q R T U V W X Y Z J

A B C D E F G H I J K L M N O P Q R S S T  
U V W X Y Y Z \$ 1 2 3 4 5 6 7 8 9 0 3 ¢

*A bolder pen is not so well suited to this style of letter.*



# Vertical Display Script

abcdefghijklmnopqrstuvwxyz & 3

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LMNOPQRSTUVWXYZ

1234567890 & r,

Vertical Script, style 'A' Speedball pen

abcdefghijklmnopqrstuvwxyz

1234567890 & r,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LMNOPQRSTUVWXYZ

1234567890 & r,



A B C D E F G H I J K  
L M N O P Q R S T  
U V W X Y Z ? & S B

Speedball Title in Style B

a b c d e f g h i j k l m n o p q  
r s t u v w x y z and andys

with or without the serif and the frills.

a b c d e f g h i j k l m n  
o p q r s t u v w x y z

A B C D E F G H I J K L  
M N O P Q R S T U V  
X Y \$ 2 3 4 5 6 7 8 9 & Z

\$ 1 2 3 4 5 6 7 8 9 0 ¢

A B C D E F G H I J K L M N P Q R S T U V W X Y Z



Style D Speedball Script!

A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t u v w x y z

Q & F M N R & T

n o p q r s t u v w x z

\$ 1 2 3 4 5 6 7 8 9 &

with a free arm movement

1 2 3 4 5 6 7 8 9

STUNT ROMAN

for ruling pen and compass, small brush or style C Speedball

a b c d e f g h i k

u s w

j l m n o p q r t y

sketched with a pencil, then inked,

A B C D E F G H I K

J I L M N O P Q R T

S U V W X Y Z ? &

for Specialty Posters



# THE ROMAN ALPHABET

Roman is by far our most beautiful alphabet. It radiates a dignified atmosphere of reliability, elegance, and refinement desirable in many classes of advertising. It is especially adapted to conservative publicity and the advertising of quality merchandise. Roman characters furnish the most stable foundation for individualistic conceptions or type innovations in both vertical and the Italic styles.

The Roman alphabet is an evolution of ancient Egyptian writings. Its development has been traced back some five or six thousand years through the writings of the Greeks, Phoenicians and Persians. The inscription on the base of the Trajan Column in Rome (circa 114 A.D.) records its best early development. Roman lower case came as a later development, about the fifteenth or sixteenth century, and has been subjected to improvement or modification by type designers ever since.

The way the original reed pen was shaped and held by the early Italian scribes accounts in some measure for the varying order of the thick and thin strokes as they appear in the different letters. For example, the two vertical strokes in the letter N are thin, while in the letter H they are thick and in the letter M they are thin and thick, etc. This irregular order made the Roman capitals very tricky and difficult to produce with speed and was one reason for the origination of the French half-uncial, a speed writing which appeared in the fifth and sixth century. This half uncial was a faster, more legible style of writing used in the revision of many church books. It was a cross between a crude anticipation of our present-day Roman lower case and the unfinished Roman capitals as we know them today.

As Roman letters became standardized and were adapted to printing, their most noticeable modification was a slight spur, or serif, added to the terminals, increasing both their beauty and legibility. A study of present-day styles shows that most of our alphabets were created simply by changing the design of the serif or by adding a few ornamental touches to the body of the letter (see pages 4-12-31).

For descriptive copy or for words of *special emphasis*, Italics can be employed effectively. Italic letters are simply slanted vertical letters. In Roman Italics it will be found that the thick and thin elements follow very closely the natural stroke of the writing hand using a chisel-tipped or flat flexible pen. Different shaped tips and oblique holding account for most of their accepted variations.

It is interesting to see how cleverly the old scribes took advantage of the natural action of a reed pen in the designing of their book alphabets. They wasted no strokes and did little patching up, a good example for any of us to follow. Letterers must choose the tool best suited to the production of each different style of letter if they want to be successful. No practical craftsman will use a stiff, blunt pen to imitate letters that were created with a flexible, chisel-edged pen, any more than a jeweler will try to engrave a ring with a pocket knife. Choosing the right tool for a job is half the battle. It is poor business to work under unnecessary mechanical handicaps. Bold letters are best made with pens having broad bent-up marking tips, while thick and thin letters are made with flexible chisel-end tips. The pen best suited to the job will, in most cases, form the different elements that make up the letter in a single stroke without retouching. Built up or outlined letters are about the only exception to this rule.

In learning the "single stroke" Roman, analyzed on pages 14-15-16-17, study the individual letters carefully before using the pen. Note where strokes are started and terminated, their order of construction, and how the pen is manipulated in producing them. Use a No. 2 Style C pen, making a page of each letter. Next make several pages of the full alphabets, both lower and upper cases, combining a smooth arm movement with a flexible manipulation of the pen. Letters should be one inch high at first, ruling three guide lines for each line of copy. Keep the serifs as uniform as possible and strive to equalize the space between the letters as you work. Good lettering should appear even and never spotty. The illustrations on page 69 offer a solution for this problem.

Next practice words and group them into geometric blocks as they would appear on a sho-card. Round out the circular letters and never unnecessarily crowd a word. Where bolder letters are desired a Style D Speedball will produce heavier elements with less strokes (pages 12, 18, 19). When you can produce these letters with a large pen, try them proportionately smaller with the other sizes, and then make a few simple posters with this alphabet, using the block system of layout shown on pages 84 to 89. Arrange your copy on the card so it will be easy to read. Simple blocks of copy always simplify a layout.

Suitable pictures to illustrate the poster may be clipped or copied from magazines, adding a few touches of color to take away the "stuck on" effect. For pasting, rubber cement is preferred because it does not curl the clippings or warp the card, and can be easily rubbed off if smeared on surface of print.



«ROMAN»  
 ABCDEFG  
 HIJKLMN  
 OPQRSW  
 TUV&XYZ

«ROMAN»  
 ABCDEFG  
 HIJKLMN  
 OPQRSW  
 TUV&XYZ

SHOWING HOW NEW ALPHABETS ARE CREATED

A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	&

«ROMAN»  
 ABCDEFG  
 HIJKLMN  
 OPQRSW  
 TUV&XYZ

«ROMAN»  
 ABCDEFG  
 HIJKLMN  
 OPQRSW  
 TUV&XYZ

BEGINNING MODERN LETTER STYLES WITH THE  
 SIMPLE ROMAN CHARACTERS AS A WORKING BASE

«ROMAN»  
 ABCDEFG  
 HIJKLMN  
 OPQRSW  
 TUV&XYZ

«ROMAN»  
 ABCDEFG  
 HIJKLMN  
 OPQRSW  
 TUV&XYZ





*This poster was painted in yellow, blue, purple and grey. Lettered with brush.*



# FORMAL ROMAN

A B C D E F G

H I J K L M N

O P Q R S T

U V W X Y Z

a b c d e f g h i j k l

m n o p q r s y t u

v w x z

*From the Versal Book Hand*



**CREATIONS**  
 CREATIONS  
**CREATIONS**  
 CREATIONS  
 CREATIONS  
 CREATIONS  
 CREATIONS  
**CREATIONS**

A B C D E F G H I

Letters of this character are marked with a point, then lined with a gut, the width of the narrowest channel.

J K L M N O P Q

PRINTERS ROMAN

R S T U V W X Y

\$ 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k

l m n o p q r s t y

u v t w x z f ? g



free Roman



a b c d e f g h i k

l m n o p q r s

t u v w x y z & R

F A B C D E G J

H K L M N O Q

S T U V W x Y Z



**A B C D E F G**

**H I J K L M**

**N O P Q R S**

**T U V W X Y Z**

**\$ 1 2 3 4 5 6 7 8 9 ¢**

**a b c d e f g h i**

**k j l p q r t s y**

**m n o u v w x z**



**"Style A Roman"**



**Built up style D-Romans**

**A B C D E F G H**

**J K L M N O P I**

**R S T U V W X Y X**

**a b c p q f g h i j k l y**

**m o d e r s t u w x z**

**1 2 3 4 5 6**

**\$ 7 8 5 9 0 ¢**

**Metropolitan Poster**

*with Style D-Speedball Pens*

**a b c d e f g h i j k l m n o p**  
**q r s t u v w x y z a p r s t y**

**A B C D E F G H I J K L**

**M N O P Q R S T U W**

**V & X \$ 1 2 3 4 5 6 7 ! Y Z ?**  
**8 9 10 23 ¢**



# The adaptation of Lettering to ADVERTISING MOODS

1 Dainty ROMAN - *Italics*  
for Grace, Elegance and Feminine Appeal

2 CLASSIC ROMAN  
for Conservative Dignity, Permanence and Beauty

3 Text Gothic - *Uncial*  
for Antiquity, Quality, Craftsmanship and Reverence

4 GOTHIC and BLOCK  
for Strength, Power and a Sturdy Atmosphere

5 "Personality Script"  
for Commands, Quick Action, it speaks for itself.

6 The "Jazzy Styles"  
Frivolous Freedom effected by Broken line

7 **SHANK** **SILKS** **TOP**  
**SHANK** **SILKS** **TOP**  
for individuality, Novelty, Character Expression

8 MODERNISTIC ART  
for that Ultra-Modern Advertisement !!!

A few Extra  
Numerals  
123  
456  
789  
1234  
456  
789

A A N T H E R O M A N  
A B C D E F G H I  
J K L M N O P  
Q R S T U V  
W X Y Z

These letters are first sketched with a pencil, then inked, using the two sizes of Style B pens

\$ 1 2 3 4 5 6 7 8  
a b c d e f g h i k  
l m n o p q r s t  
u v w x y z



A B C D E  
 F G H I J  
 K L M N O  
 P Q R S T U V  
 W X Y Z

a b c d e f g h  
 i j k l m n o  
 p q r s t u  
 v w x y z

*Split Script with style "Speedball pen"*

12345 \$6789



# Advertising Scripts

a b c d e f g h  
 i j k l m n p  
 o q r t s  
 u v w x y z  
 E r v w

Speedball Pens

\$ 1 2 3 4 5 6 7 8 9 ¢

## "Personality Script"

Lettered with D'3-Speedball Pen

a b c d e f g h i k l  
 j m n o p q r r s  
 t u v s w x y z a  
 A B C D E F G H  
 I J K L M N O P Q R  
 S T U V W X Y Z

A B C D E

lettered with A or D Speedball pen

F G H I J K  
 L M N O P  
 Q R S T U  
 V W X Y Z

## Western Letters

a b c d e f g h k  
 i j l m n o p q r  
 s t u v w x y z  
 A B C D E G H I J  
 K L M N O P Q R S  
 T U V W ? & X Y Z

\$ 1 2 3 4 5 6 7 8 9 ¢



MODERN CAPS

A B C D E F  
G H I J K L  
M N O P, Q  
R S T U ? R  
V W X Y Z

a b c d e f  
g h i j k l m  
n o p q r s  
t u v w x  
y z a z a g

moderns

CONDENSED POSTER GOTHIC WITH STYLE 'A' SPEEDBALL

1 2 3 A B C D E F G H I J K L 6 7  
4 5 M O P Q R S T U V W X Y Z 8 9

A B C D E F G H I J  
K L M N O P Q R S

STYLE 'B' SYMPHONY

R T U V W X

Y Z 1 2 3 4 5 6 7 8 9



A	B	C	D	E	F	G	H
I	J	K	L	N	M	O	P
Q	R	S	T	U	V	W	X
Y	Z	?	\$	1	2	3	4
5	6	7	8	9	0	¢	

CLASSIC ROMAN



fashioned from letters on Trajan Column, Rome-114 A.D. J.U.W.&? and numerals not found in original characters.



# AMERICA

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Sketch capital letters show outline with PB-6. Fill in with larger pen and spatter with white.

Style D Speedball pen

abcdefghijklmnopqrstuvwxyz

STAMATION

XVII CENTURY ROMAN  
with an Ornamental trimming

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

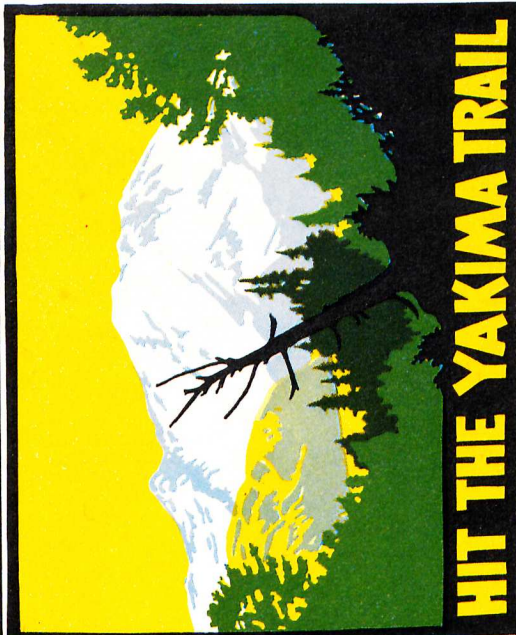
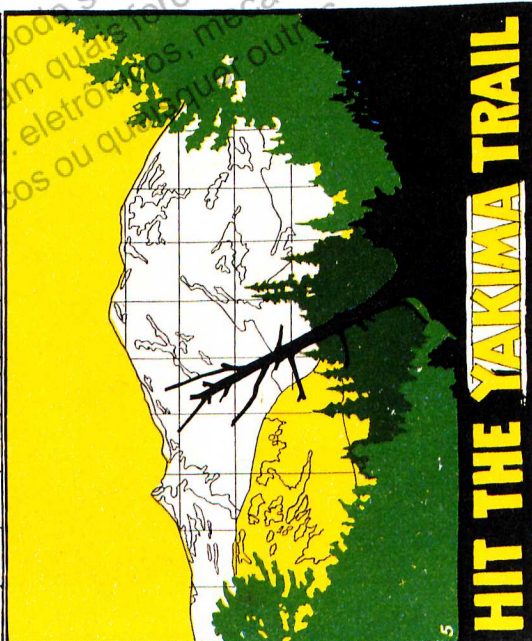
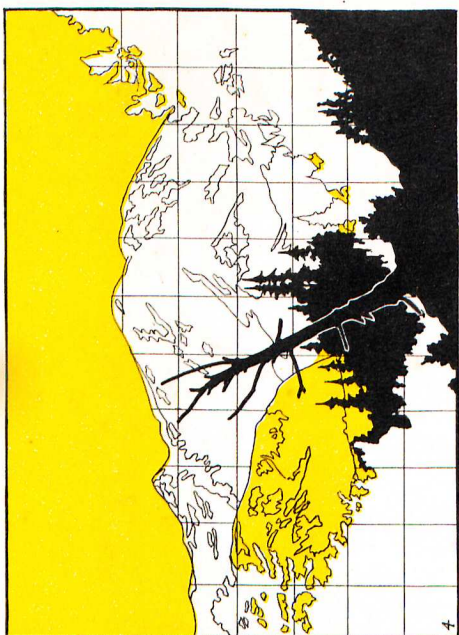
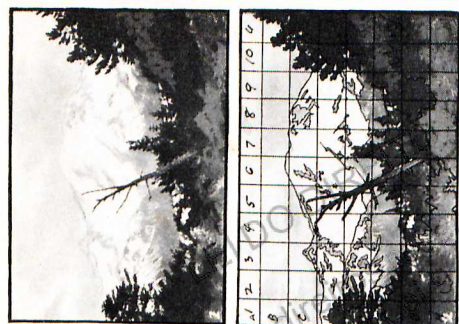
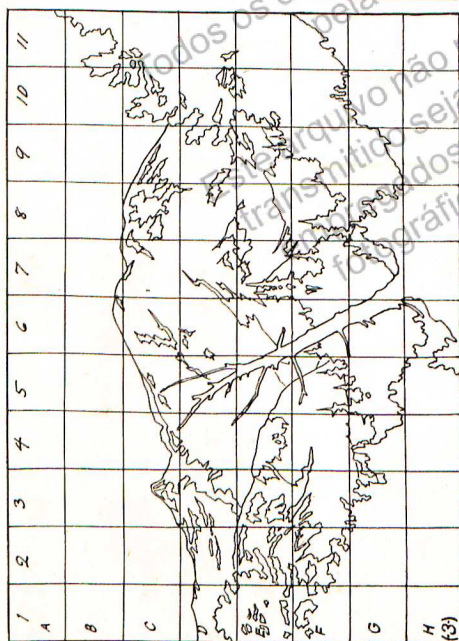
Sketch these letters very carefully before inking with B or C pen.

Use any one style of ornamentation throughout an alphabet









SHOWING THE  
PROGRESSIVE  
STEPS IN MAKING  
A POSTER FOR  
SCREEN PROCESS  
REPRODUCTION  
SPLIT SHADES CREATED  
BY OVER LAYING COLORS

HIT THE YAKIMA TRAIL

HIT THE YAKIMA TRAIL

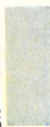


See the

# Olympics - America's Last Frontier

in Washington...the Evergreen State

1st color



2nd color



3rd color



original  
lima



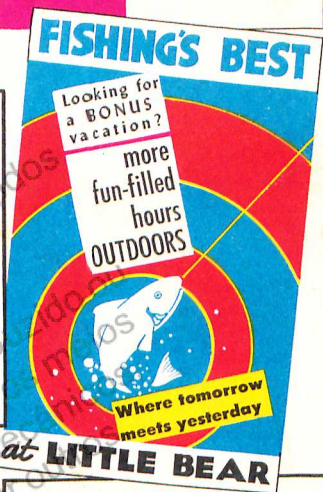
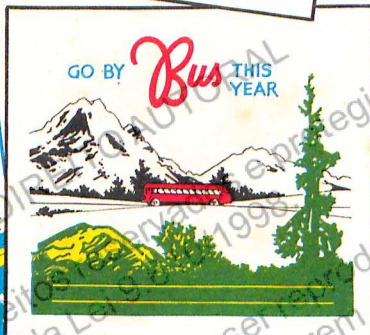
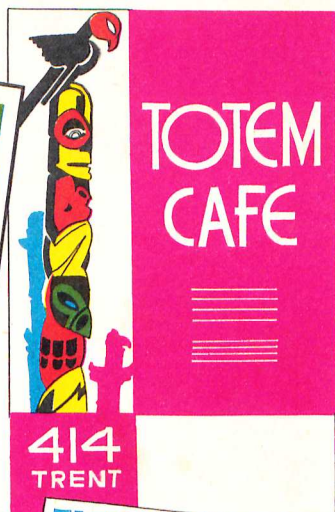
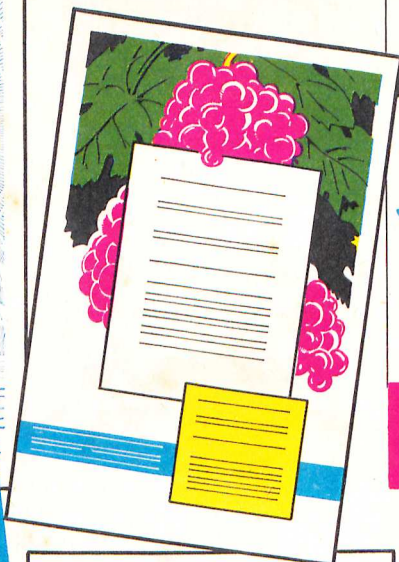
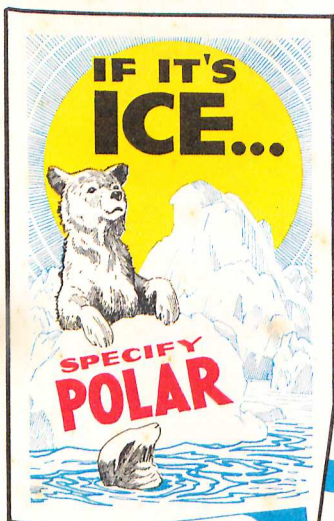
4th color



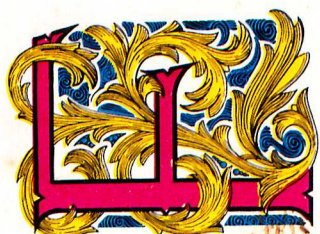
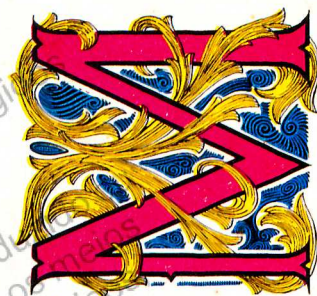
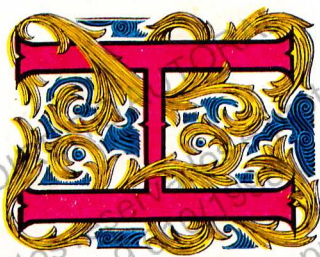
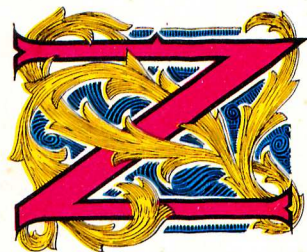
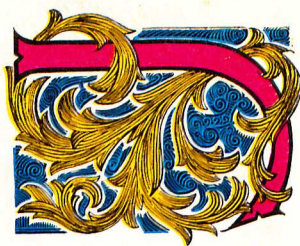
5th color



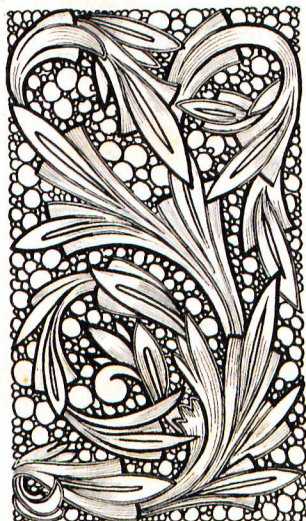
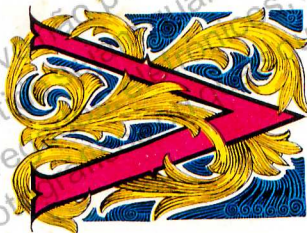
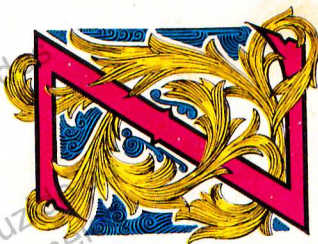
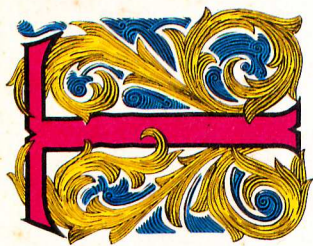
















**R**esolutions  
Testimonials  
Memorials  
Diplomas &

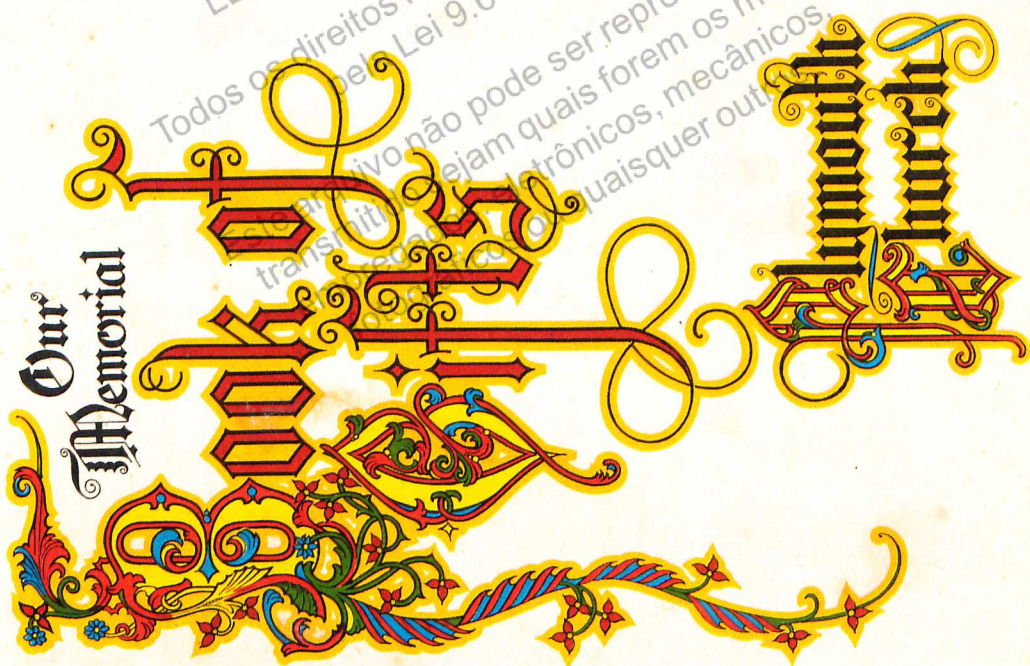
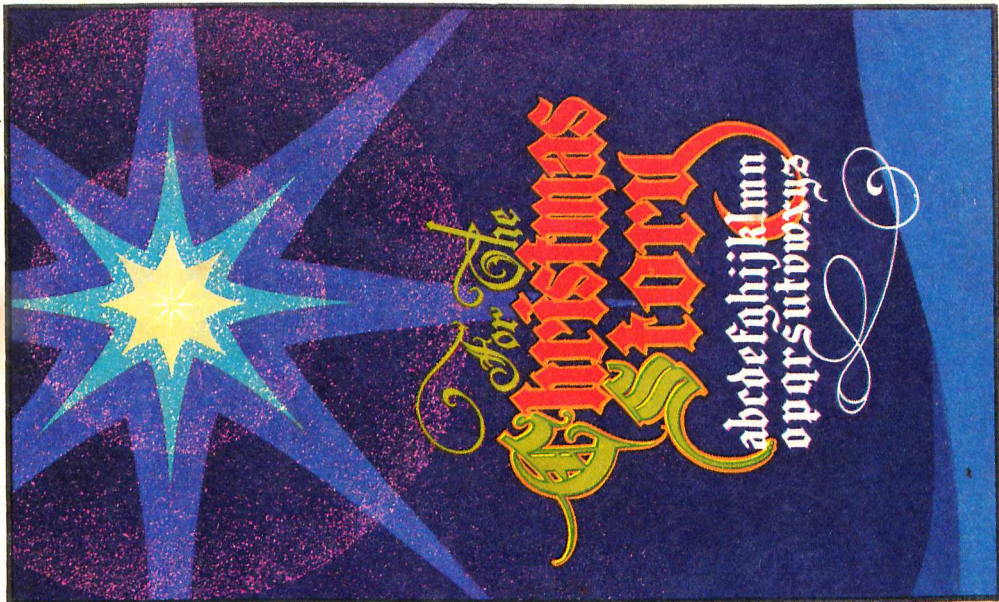
Certificates Engrossed  
and Illuminated in down to  
date style on vellum or hand  
made papers for framing

Book Plates Book &  
Catalogue Covers

and all kinds of Designing

**W. M. Kelchner**  
Designer Engrosser & Illuminator





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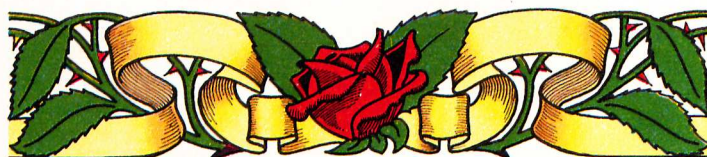




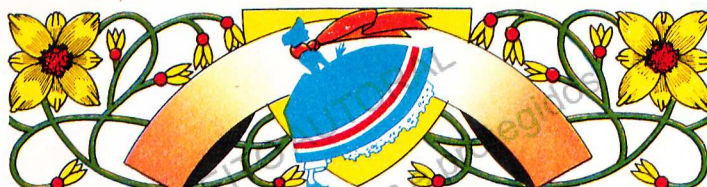
WINTER MOTIF



AUTUMN - HARVEST



SUMMER



SPRING



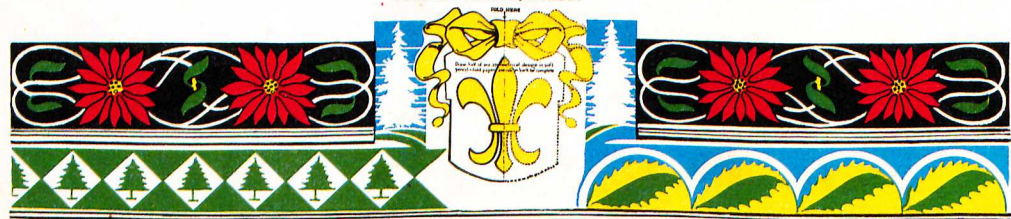
FRUIT BORDER



AIR



THEATRE - COMEDY, TRAGEDY





A B C D E F G H I J K

L M N O P Q R S T U

V W X Y Z  
1 2 3 4 5  
6 7 8 9 ¢

abcdefghijklmnopqrstuvwxyz



Shadow Script  
 A B C D E F G H  
 I J K L M N  
 O P Q R S  
 T U V W X Y  
 Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z

Sketch letters with pencil and ink shadows with Style C pen.

STENCIL ITALIC  
 A B C D E F G H  
 I J K L M N O P Q R  
 S T U V W  
 X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z

Outline letters with a style 'B' Speedball and shade with a style 'C'



A B C D E F G H I

O AND Q P AND R

J K L M N O P Q R S

T U V W X Y Z &

a b c d e f g h i j k l m

V AND W

n o p q r s t u v w x y z

SPEED 'D' ITALICS



A B C D E F G  
H I J K L M N O P Q R S T U  
V W X Y Z

*This alphabet can also be made single-stroke with style B Speedballs*

A B C D E  
F G H I J K  
L O N P S  
M R T W  
U X & Y Z

LINE GOTHIC



# SPEEDBALL

**A B C D E**  
**F G H I J**  
**K L M N O**  
**P Q R S T**  
**U V W X Y Z**  
**abcdefghijklmnopqrstuvwxyz**  
**mnopqrstuvwxyz**

*Ruled in with medium size Style C pen and filled with a C.G.*

**1 2 3 4 5 6 7 8 9 0**

# CARNIVAL

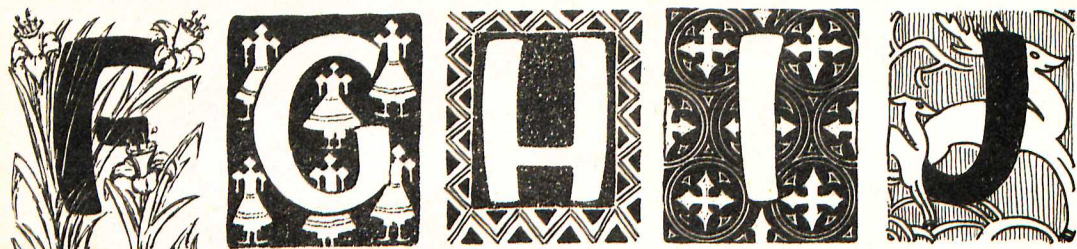
*OUTLINED WITH STYLE B SPEEDBALL*

**A B C D E**  
**F G H I J**  
**K L M N O**  
**P Q R S T**  
**U V W X Y Z**  
**abcdefghijklmnopqrstuvwxyz**  
**mnopqrstuvwxyz**

*Ruled with a C.G.*



# DECORATIVE INITIALS





# " BOLD DISPLAY "

A B C D E

F G H I J K

L M N O P

Q R S T U

V W X Y X

## " Modern Alphabets on Parade "

a b c d e f g h i j k l

m n o p q r s t u v w x y

Rough-in these letters with a D-7 Speedball → spatter → add the tint spot and finish with a fine pen



# GOTHIC BLOCKS

**BULLDOZERS**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

**SHADOWS**  
**A B C D E F**  
**G H I J K L W**  
**M N O P Q**  
**R S T U V &**  
**X 2 3 4 5 6 7 8 9 Z**



**SQUEEZED HEADLINE**

**A B C D E F G H I J**



**K M N O P Q R S**

**T U V & W X Y Z ?**

**\$ 1 2 3 4 5 6 7 8 9**

**A G H J K M N O R S W X Y ¢**



# O' Speedball Rope





# SPURRED BRUSH

# STROKE

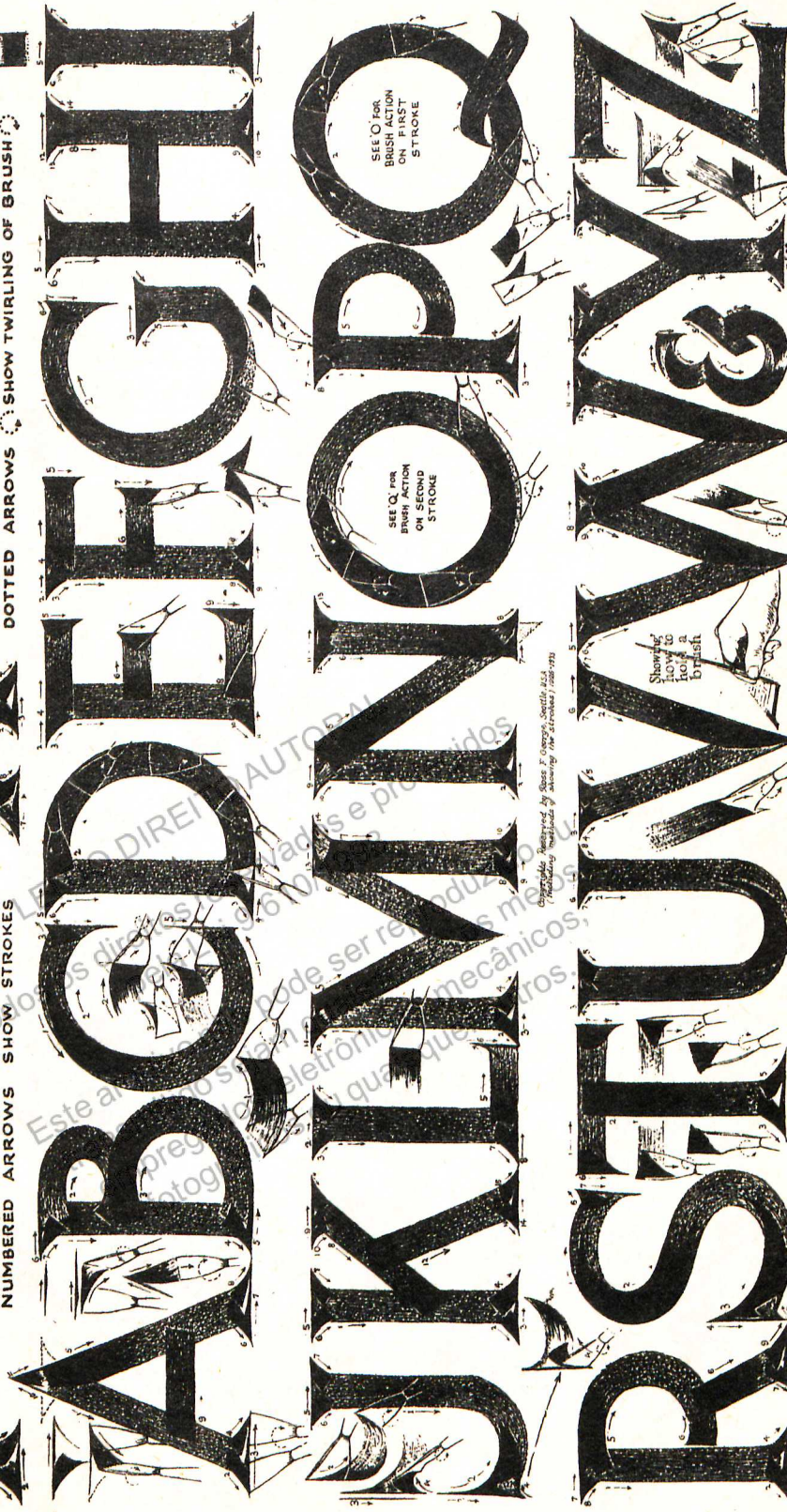
# GOTHIC

SHOWING THE

NUMBERED ARROWS SHOW STROKES

CONSTRUCTION

DOTTED ARROWS SHOW TWIRLING OF BRUSH



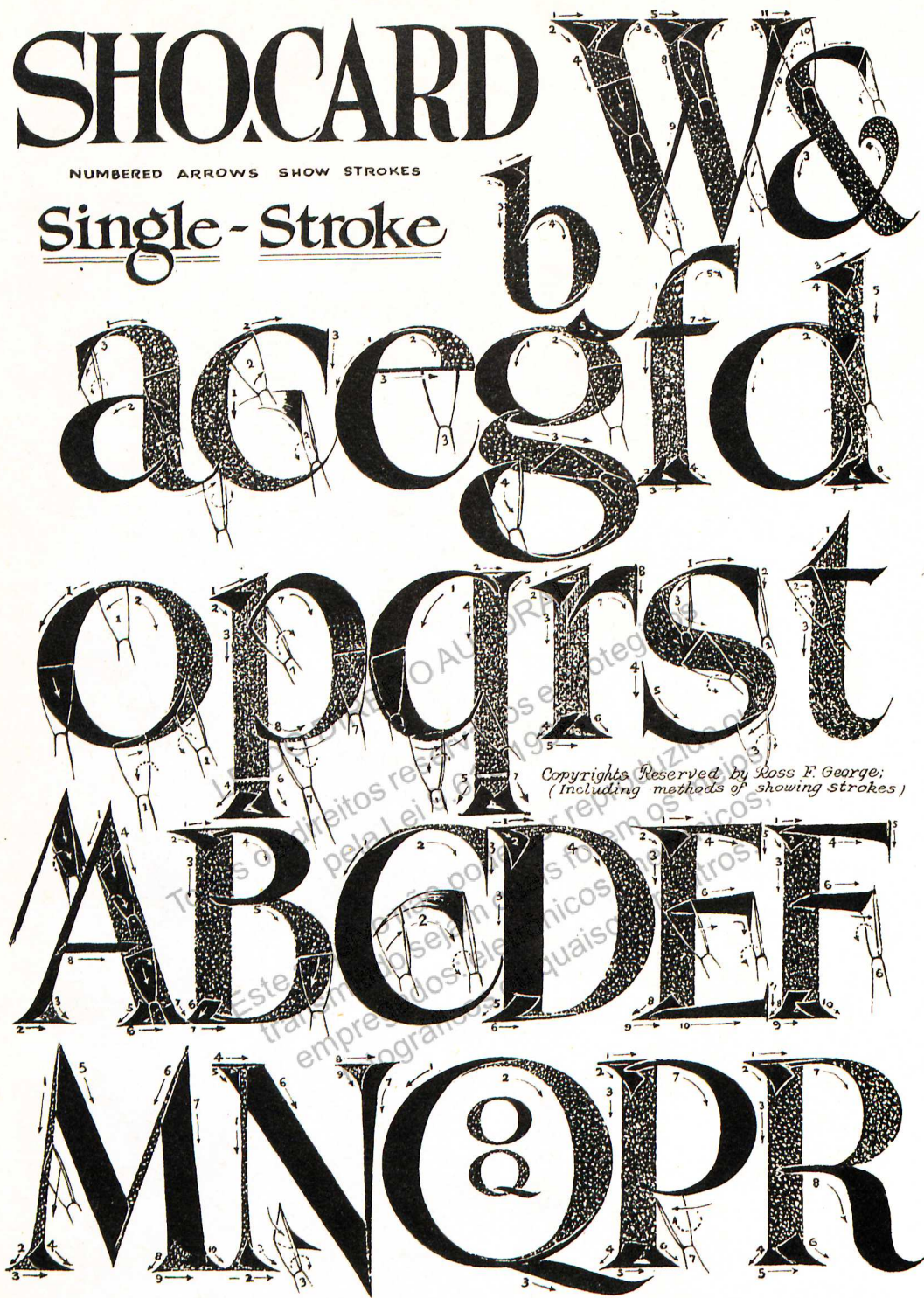
Copyright Reserved by Oscar F. Cooper, Seattle, Wash.  
Publishing Methods by showing the strokes, 1908-1910



# SHO.CARD

NUMBERED ARROWS SHOW STROKES

## Single-Stroke



Use a size 12 red sable sho-card brush with any good poster color. — Dip into color and then shape brush finger manipulation will produce clean cut strokes. — Do not overload brush. — Most sho-card



# Y Z ROMAN

DOTTED ARROWS SHOW TWIRLING OF BRUSH

## Brush lettered



Seattle, U.S.A.  
1925-1938-1948-1952

on palette to get a sharp working edge. — A smooth arm movement combined with the necessary colors need a little water and sometimes more mucilage added to make them flow freely from the brush.



**RAPID BRUSH**

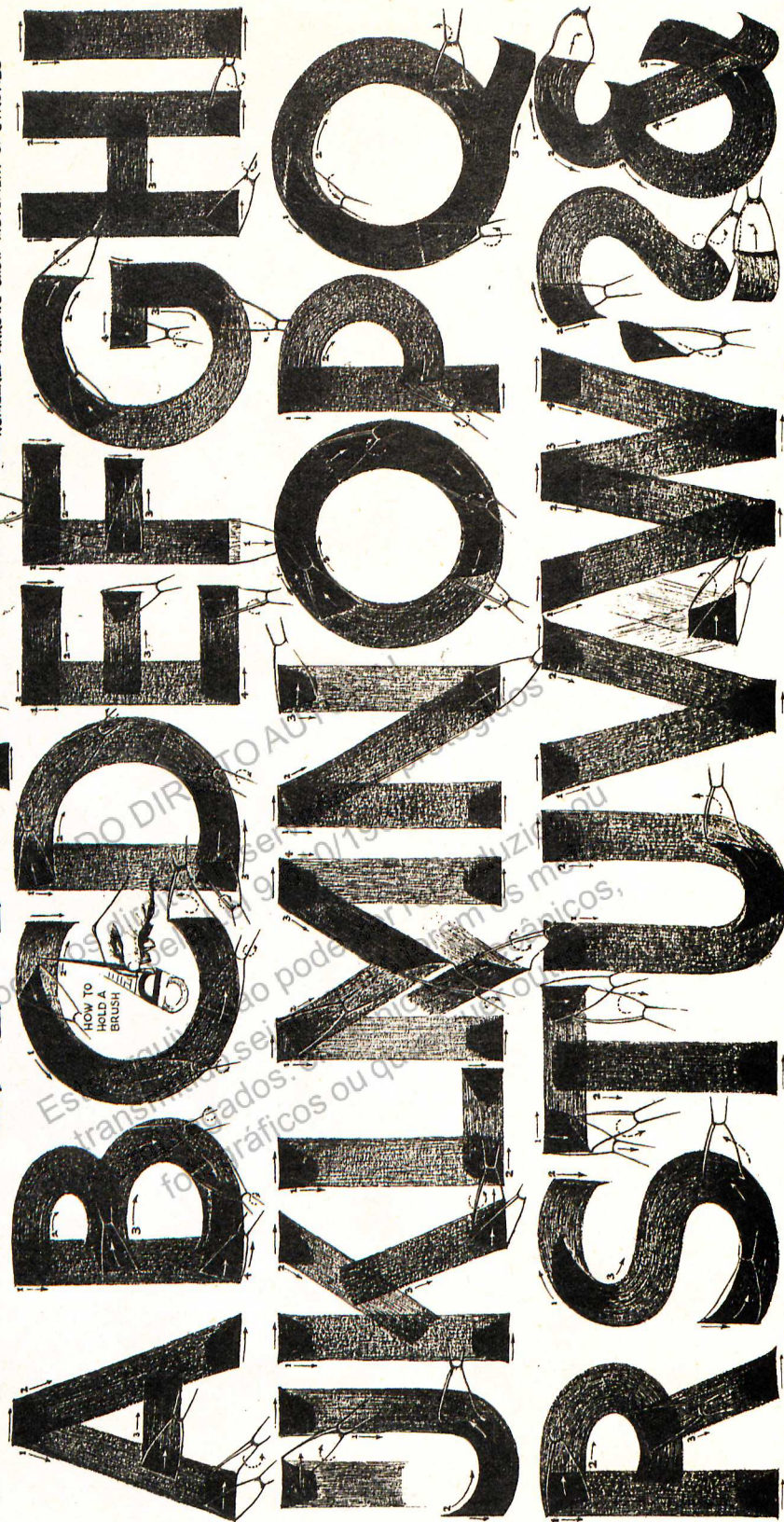
**SHO CARD**

DOTTED ARROWS SHOW WAY BRUSH IS TWIRLED IN ACTION

**X Y Z**

**SINGLE STROKE  
GOTHIC**

NUMBERED ARROWS SHOW MOVEMENT OF STROKES









## BALANCING THE LAYOUT

"Layout" is the printers' word for the arrangement of "copy." It is a very important subject for even good lettering, correctly spaced, is ineffective if poorly arranged. Copy containing only a few words, and perhaps an illustration, is not hard to lay out. But copy consisting of many phrases, sentences, paragraphs and illustrations can be better handled when it has been carefully divided into appropriate blocks before any attempt is made to arrange it on the card.

The quickest way to learn how to balance a layout is to treat all words, illustrations, border ornaments and color masses as though they were children's building blocks. Group the word blocks into larger phrase blocks (though sometimes a single word is a block in itself), and then balance all pictures, spots of color or decorative masses with these phrase blocks according to their size and attraction. It is easy to see how this scheme minimizes layout problems because, instead of a lot of individual words, there are only a few masses or groups to fit into a given space. By keeping the blocks simple in shape it is not difficult to arrange them in a pleasing and effective manner. By making a dummy layout on paper and cutting out the different blocks you can shift them around until you are satisfied with the layout before applying the ink. (See pages 23-84-89.)

If there is considerable copy to go on a card it should not all be done in the same size lettering. This would make the poster look like a page out of a book. The difference in the size of the lettering naturally depends upon the relative importance of the various words or phrase blocks. Less important blocks are often lettered with the Italic alphabet harmonizing with the style of letter used for the rest of the copy. It is not generally considered the best of taste to mix Gothic letters with the Roman and Text styles on the same sho-card, poster or banner.

Strange as it may seem, layouts which are perfectly balanced upon the true center of a card, with equal margins all around, generally appear bottom-heavy. This is just another of the many tricks our eyes play on us. Artists or letterers with a good sense of balance make an instinctive effort to counteract this effect by placing the copy higher on the card. Professionals have learned from experience that the most pleasing and effective layouts are balanced on a point that is about five per cent above the actual center of a well-proportioned panel. As this point is usually measured by the eye, it is called the "optical center." When arranging copy around this optical center, your layout problems will be simplified by allowing thirty per cent wider margin at the bottom than at the top.

When you hear the expression "Just Like Print" applied to "Hand Lettering," you may safely conclude that it is too good to be of much commercial value. The judging of lettering by its resemblance to type would kill individuality, and lettering would soon cease to exist as an applied art. All reading characters are adapted from the same basic principles. But though there are many hundreds of different types of alphabets used in the printer's art, no "set-up" job can be compared with the handiwork of the skilled letterer for style, beauty, graceful arrangement and general effectiveness. The experienced letterer does not attempt to produce replicas of type faces, such alphabets are seldom designed for rapid construction with sho-card brushes or pens.

For all kinds of pen lettering, a good quality of smooth-coated card will be found productive of the best results. Its coated surface gives just the right drag and permits the pen to be drawn in any direction with clean-cut strokes. It also produces a better brush job.

## SPACING

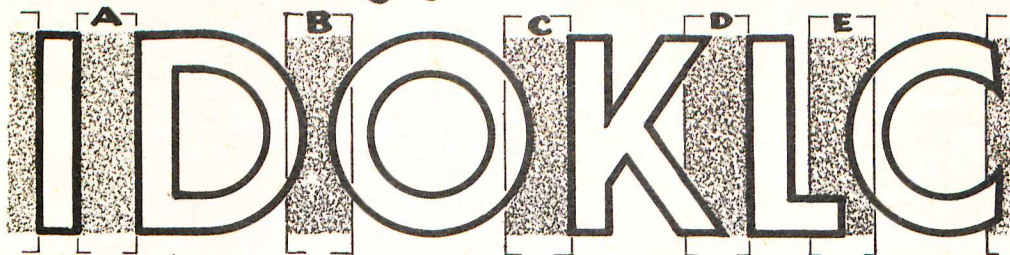
Good spacing is more important than good lettering. Many beginners who can make a fair alphabet have trouble with letter spacing. If an effort is made to equalize the space between the letters while learning their construction, this should be avoided. A page of lettering properly done has an even tone over all. With this in mind, study your finished work and correct any light or dark spots that may exist.

Using a "yard-stick" to measure the width or distance between different letters seldom produces pleasing results and is generally detrimental to legibility. The experienced letterer achieves correct spacing intuitively. Such work is "optically equalized." These simple suggestions offer the beginner a good starting point:

1. Different letters and dividing areas seldom occupy like spaces.
2. Words read better when the spaces between the letters are less than half the space occupied by the letters themselves.
3. For convenience, letters may be divided into three classes: *Regular*, E-H-I-M-N and U; *Irregular*, A-F-J-K-L-P-R-T-V-W-X-Y and Z; *Circular*, B-C-D-G-O-(P)-Q-(R)-S-& and ?.
4. Ugly gaps between irregular shaped letters can be avoided by fitting them closer together according to their shape.
5. Circular and irregular shaped letters should cut into the spaces between them and the letters adjoining their curved or irregular sides, the amount thus taken from the "dividing" areas helps compensate for the extra space created by the form of the letter.
6. Letters can also be grouped as *Narrow*, B-E-F-I-J-L-P-S-T-Y and ?; *Normal*, C-D-G-H-K-O-Q-R-U-V-X-Z and &; and *Wide*, A-M-N and W.
7. Compressing a wide letter to make it fit into a space that suits a narrow or a normal letter causes it to appear blacker than the rest of the letters. And stretching a narrow letter into the space of a wide one makes it appear lighter than the rest.



# Simplified spacing guide for different letters -



This lettering chart illustrates how different combinations should be spaced. The full space as it appears between two straight letters is shown by the stippled block marked "A." Block "B" illustrates the dividing area between two circular letters. Note how the letters cut into it. Block "C" shows how the area appears between a circular and a straight letter. Block "D" shows the area between an irregular and a straight letter. Block "E" shows the area between an irregular and a circular letter. Note that the extra space at the top and bottom of a circular letter approximately equals what the letter cuts out of the dividing area—and the irregular letters offer a similar example that requires closer fitting

**OPTICAL  
SPACING**

The examples shown here illustrate how the different combinations work out in use. In the word "Spacing" letters of the same size and shape are spaced both ways. Note how legibility and unity are destroyed by the mechanical arrangement. Using a "yard-stick" to measure the width or distance between different letters seldom produces pleasing results and is generally detrimental to legibility.

**MECHANICAL  
SPACING**

The yard-stick spacing of "Minatown" shows what happens when letters are all fitted into like areas with the same distance between them. Note how spotty the different letters look, especially the M, A and W and how unrelated the irregular letters appear. By making the M, N, A, O and W wider and fitting the irregular letters optically to compensate for their shape an even tone is obtained over all.

↑ **"OPTICALLY FITTED LETTERS" NOT CRAMPED - GOOD UNIT** ↓

**MINATOWN**

↙ **YARD STICK SPACING** ↘ **LETTERS + SPACES OF LIKE WIDTH - POOR UNIT** ↓

**MINA TOWN**

TOO BLACK    DARK    TOO BLACK    LIGHT    DARK    TOO BLACK    DARK



# GOTHIC

WITH A TOUCH OF THE ROMAN

A B C D E F

G H I J K L

M N O P Q

R S U V X Z

W ?

CARVED CAPS

A Y 3

1 2 3 4 5 6 7 8 9

A B C M D E  
F G H I J K L  
N O P Q R W  
S T U V & Y X  
Z 1 2 3 4 5 6 7 8

9 ? BLOCK \$ 9

a c d b e f g h i j r

k m n o p q s u y

t v r w x y z



**'BULLETIN'**

**A B C D E F G H**

**I J K L M N O P**

**Q R S T U V W**

**X Y a b c d e f g h & Z**

**k j l m o p q r s t u v y**

**A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z &**

**A B C D E F G H I J L**

**M N O P Q R S T K**

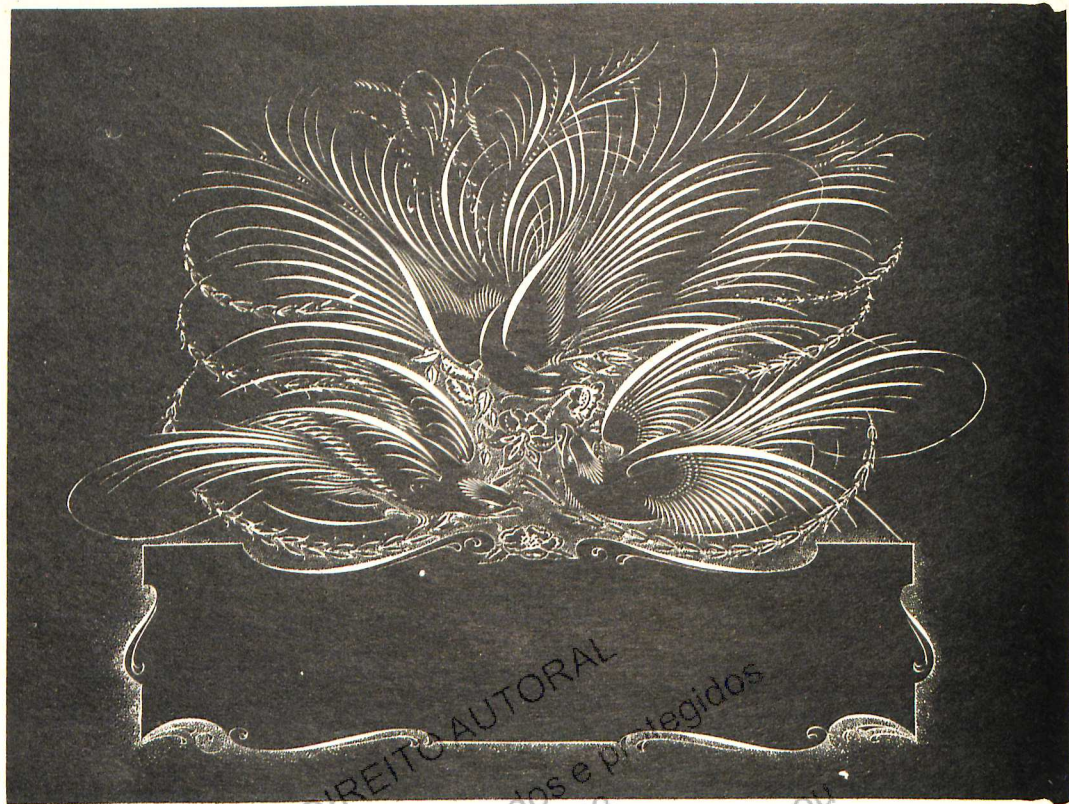
**U V W 1 2 3 4 5 X Y Y Z**

**â b c d e f g h i j k l n m**

**o p q r s t u v w x y y z**

"DISPLAY ITALICS" style D pen









BY

THOMAS WESTON *Gent*

An example of fine initials from a book by Thomas Weston in 1682



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Add the five lines with a C-6 pen.

Resolutions Testimonials Memorials

Engrossed

C-2 and C-3 pens for letters, this size.

abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz



\$1234559

Round Hand Script

36789029

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z

Use a C-6 Speedball in an oblique pen holder for this style

Western Wallc Match Works, Wm.

George W. Brown

William Jennings

Marie Hannah

abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz



# Diploma

Engrossing Text

*Handwritten signature*

abcdefghijklmnopqrstuvwxyz  
 A B C D E F G H I J K L M N O  
 P Q R S T U V W X Y Z ?

German Text

a b c d e f g h i j k l m n o  
 p q r s t u v w x y z  
 A B C D E F G H I J K L M  
 N O P Q R S T U V W X Y Z

Margaret W. Durkham

A B B C D D E E F F G H I J K K L L M  
 M N O P P R R S S T T U U V W W X

D-Speedball Text

a a b b c c d d e e f f g g h h i i j j k k l l m m n n o p p q q  
 r r s s t t u u u v v v & Y Y Z w w w w x x y y y z z

with a style C Speedball pen

a b c d d e f g h i j k l m n o p q r s t u v w x y z y v s r f a  
 A B C D E F G H I J K L M N O P Q R S T U V W X  
 Y Y a b c d e f g h i j k l m n o p q r s t u v w x y z y & S Z  
 A B C D E F G H I J K L M N M O P Q R S T U V V W W X Y Z



Old English-Style C

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z & A

abcdefghijklmnopqrstuvwxyz

lmnopqrstuvwxyz

uv \$ 1 2 3 4 5 6 7 8 9 c x z

Card  
Writers  
Texts

designed for  
single stroke  
construction  
with Card &  
Speedball pen

The speed and  
ease with which  
these alphabets  
can be handled  
recommends  
their use for  
Show Cards or  
Display Posters

The fine series  
are put on with  
the same pen by  
carrying stroke  
out with corner  
of marking tip



Old English-Style D

A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z & . ?

abcdefghijklmnopqrstuvwxyz

lmnopqrstuvwxyz

uv \$ 1 2 3 4 5 6 7 8 9 x z

A striking comparison showing the results obtained by simply using different style Speedball pen

Modified Text

For the Brush

The Old

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

English

abcdefghijklmnopqrstuvwxyz

lmnopqrstuvwxyz

\$ 1 2 3 4 5 6 7 8 9 c

abcdefghijklmnopqrstuvwxyz

lmnopqrstuvwxyz



Black Text

Black Text

with eagle & Speedball

Roughed in with a C-G

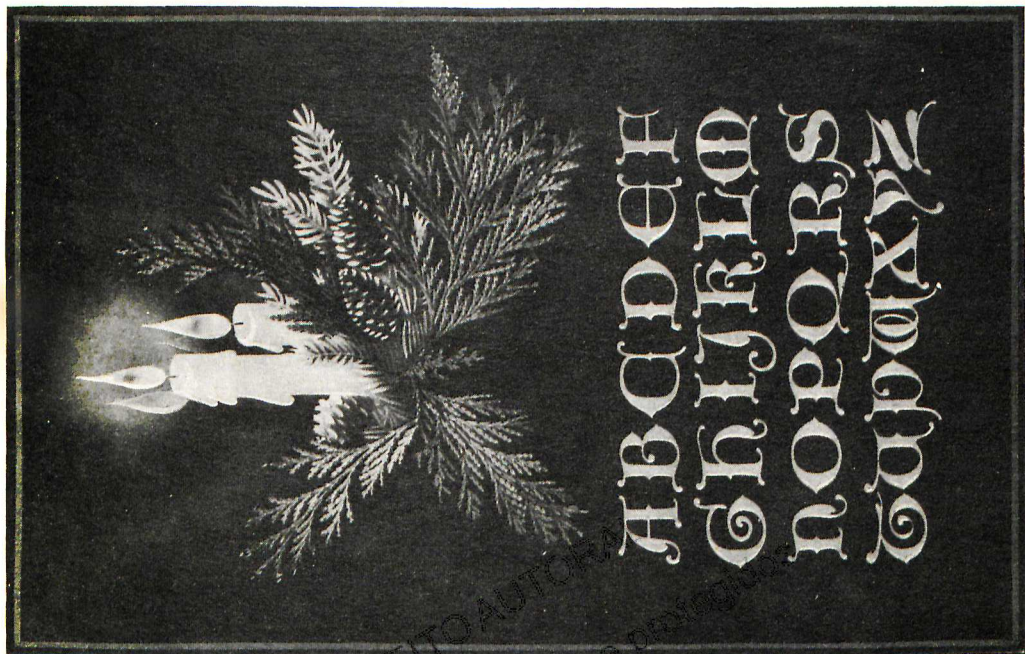
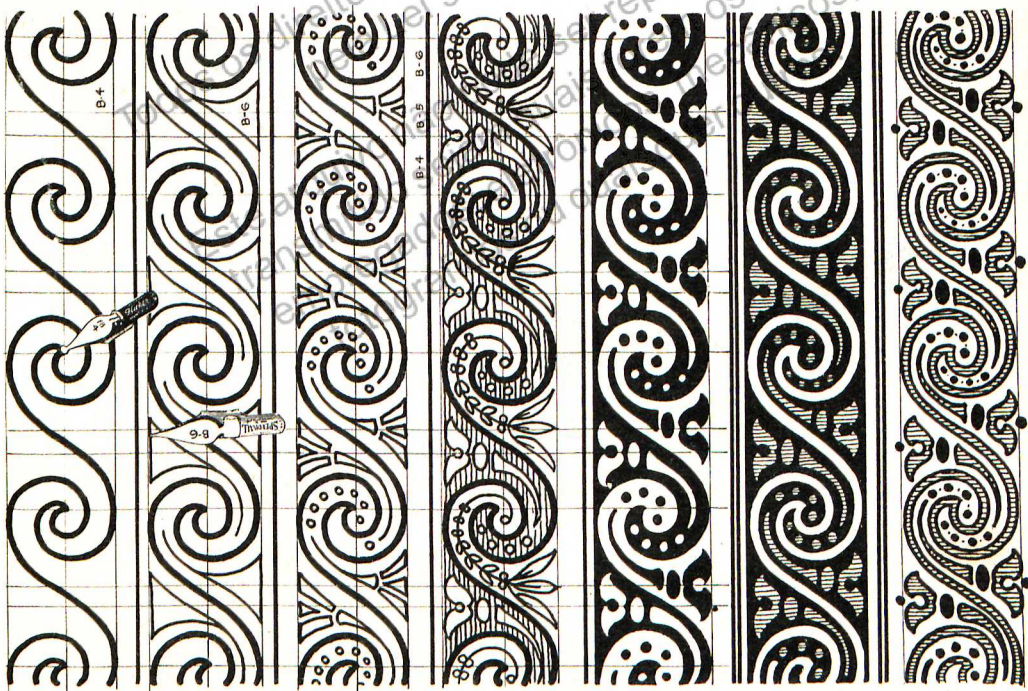
Finished with a C-G pen

Black Text

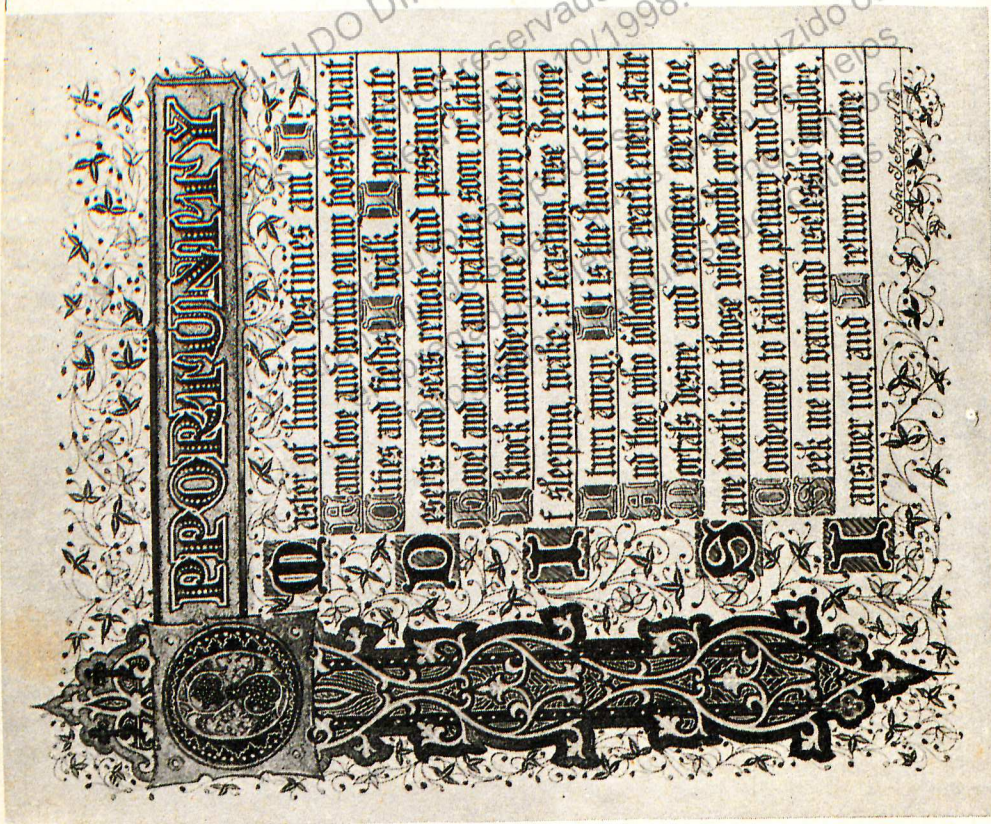
Black Text



DEVELOPING A BORDER DESIGN WITH THE SPEEDBALL PENS





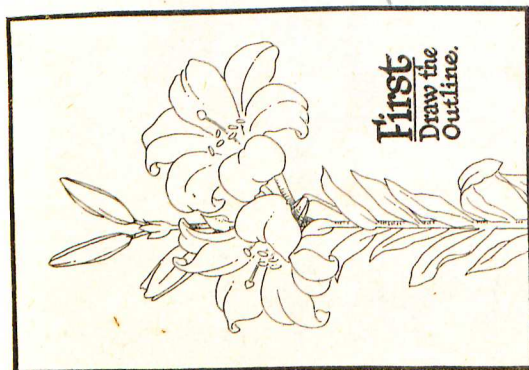
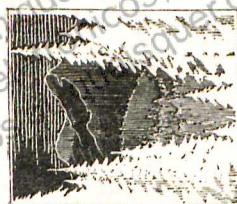
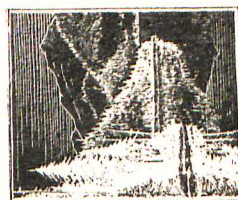


Splendid examples of engrossing and illuminating by L. M. Kelchner. Particular attention is called to the decoration, which is harmoniously finished in colors.

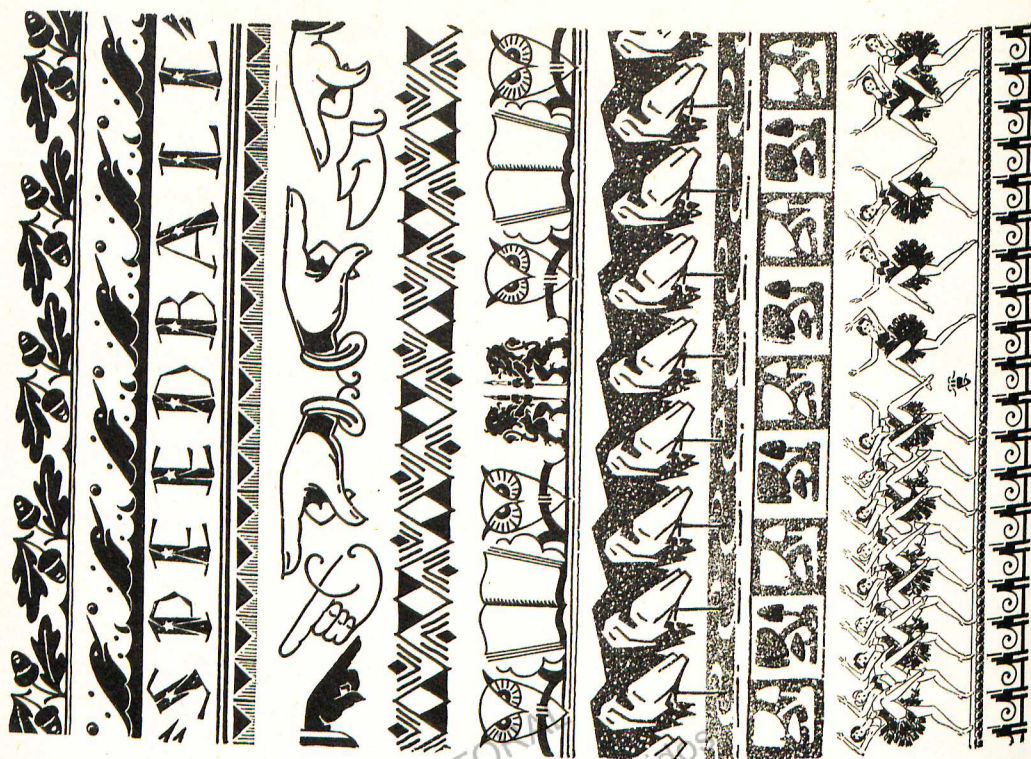


Resolution, lettered with Style "C" pens. The script is lettered with a C-6 pen used in an oblique penholder. Illumination conservatively dignified.





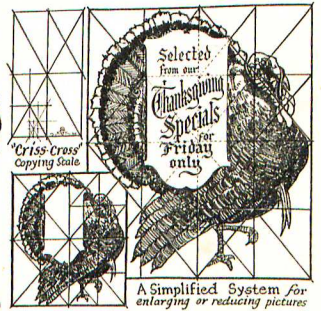
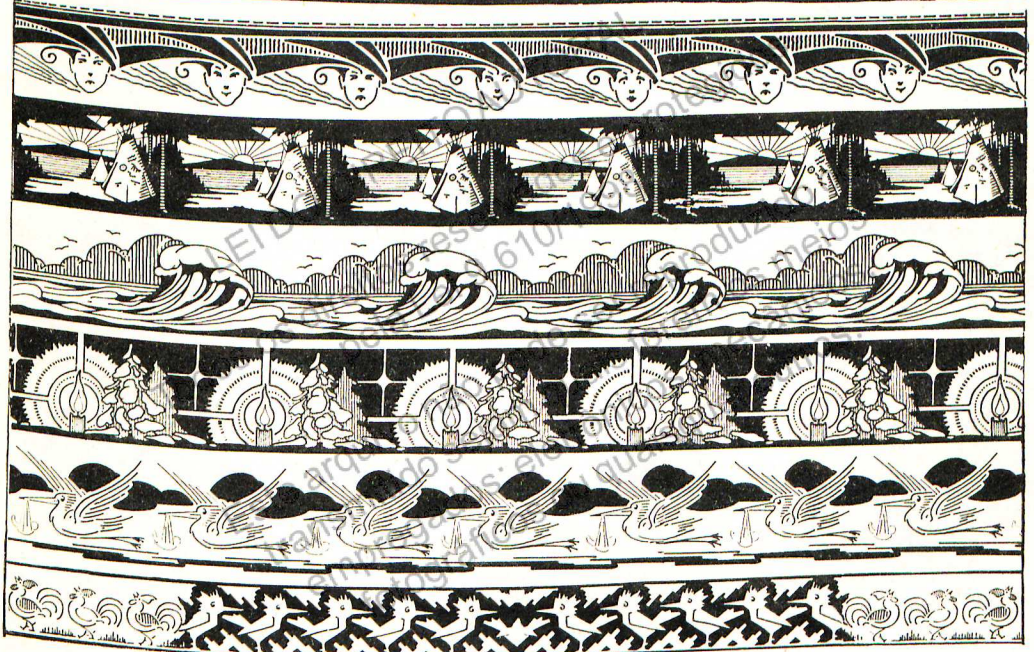






# SUGGESTIONS FOR POSTERS AND BORDERS

1  <b>Speed</b> TAPERING LINES SUGGESTING RAPID MOVEMENT	5  <b>STRENGTH</b> BOLD STRAIGHT LINES WITH WIDER BASE SUGGEST SOLIDITY	9  <b>QUIET</b> CURVED LINES - COMMON BASE - NO JARRING ELEMENTS
2  <b>POWER</b> GREAT FORCE SUGGESTED BY RESISTANCE AND SLANTING BASE	6  <b>GRACE</b> DROOPING GRACEFUL CURVES SUGGEST ABSENCE OF RESISTANCE	10  <b>SNAP</b> STRAIGHT LINES MEETING AT SHARP ANGLES - ALL CURVES ELIMINATED
3  <b>REST</b> LINES DEVOID OF ANY SUGGESTION OF ACTION	7  <b>WHIRL</b> SPIRAL LINES SUGGESTING RHYTHMIC MOTION	11  <b>LUXURY</b> GRACEFULLY INTERTWINING CURVES - SUPERFLUOUS DECORATION
4  <b>ENERGY</b> STAGGERED, JAGGEDLY BROKEN, TAPERED STRAIGHT LINES	8  <b>CONCENTRATION</b> FOCUSING ATTENTION BY CONCENTRIC OR CONVERGING LINES	12  <b>JAZZ</b> JARRING MASSES - LINES EVERY WAY - COHERENCE LACKING





**Spring**  
The Newer  
STYLES  
are Here,  
*in two sizes  
beautiful  
wash prints*

**Spring  
Nylons**

Shown 2 Specialties Print.

**free!**  
**TRAVEL  
FOLDERS**  
*Help  
yourself*  
IF YOU DON'T  
SEE THE ONE  
YOU WANT...  
**ASK FOR IT!**

Entered with show 12, Specialties Print, and was given.

**MEXICAN  
POTTERY**  
*Imported for  
this occasion*  
Give your home  
a touch of color  
and romance from  
"Old Mexico"

Entered with show 12, Specialties Print, and was given.

**FALL  
FASHION  
SHOW**  
in our  
style  
shop  
**3rd floor**

STYLING SPECIALTY PRINT

A timely  
shipment of  
**Hats  
for  
Spring**  
Bewitching  
new styles,  
wider brims

STYLING SPECIALTY PRINT

A timely  
shipment of  
**Spring Hats**  
Styled  
for dress  
or street  
service

STYLING SPECIALTY PRINT

**Friday  
Blue Plate**  
**Alaska  
Salmon  
Dinner**  
*with dessert*  
**65¢**  
*Served on 1st floor*

STYLING SPECIALTY PRINT

**Refrigerator  
SALE**  
Demonstrators  
all models.  
Three Sizes  
Drastically  
reduced  
*for your clearance*  
**Show Room 3rd floor.**

Entered with show 12, which with show 12, Specialties

**sum  
treat**  
**Tempting  
Baked Beans**  
"Bostonians"  
with the tomato sauce  
One of Maine's specialties  
featured for Saturday  
**2 Cans for 19¢**

**fresh**  
**WE RAISE  
OUR OWN  
FLOWERS**  
THEY ARE  
FRESH DAILY.  
*"Sell her with flowers"*  
SOLE IN SPECIALTY PRINT

**FREE!**  
**Genuine  
RUBBER SET  
BRUSH**  
FREE WITH  
QUART OF  
**Dri-Fast  
ENAMEL**  
*Monday  
Only*  
**1.00**

Entered with show 12, which with show 12, Specialties

**Sunny**  
*the fruit  
health drink*  
**1/2¢ a Quart**

**\$5  
DOWN  
SALE**

**New  
Hampshire's  
BAKED  
BEANS** *A Real  
Special* **at 59¢  
a can**  
*With that Southern Flavor*

**END OF  
SEASON  
CLEARANCE  
Sale**

**A New Importation Brings  
You the same Lovely  
SKATING TOGS**  
*That are worn at Sun Valley*  
**THE NEW  
ICE ARENA  
WILL OPEN  
OCTOBER  
SECOND**  
*Sports Shop, 2nd floor.*

STYLING SPECIALTY PRINT



PERFECT LETTERS OR ORNAMENTS  
DO NOT MAKE PERFECT POSTERS

## A GOOD LAYOUT

IS MUCH MORE  
IMPORTANT THAN  
EITHER PERFECT

## LETTERING OR ELABORATE DECORATION

THE STUDENT WHO CAN  
ARRANGE COPY INTO  
SIMPLE GROUPS AND  
BALANCE THESE BLOCKS  
ACCORDING TO THEIR  
STRENGTH AND IMPORTANCE  
HAS LEARNED THE SECRET  
OF EFFECTIVE LAYOUT

MECHANICAL  
SPACING  
OF UNIFORM  
LETTERS AND  
MARGINS OF  
EQUAL WIDTH  
MAKE A POSTER  
MONOTONOUS

## THE EFFECTIVE USE OF CONTRAST

### POWERFUL HEAD-LINES

WITH THE REST OF THE  
COPY ARRANGED IN  
SUBORDINATE GROUPS

### BALANCED ON OPTICAL CENTER

A GENEROUS USE  
OF BLANK SPACE  
WITH

**LIBERAL MARGINS**  
ARE THE FIRST AIDS  
TO A GOOD LAYOUT

*Mechanically centered Bottom heavy*

A GOOD INVESTMENT IN  
STYLE-COMFORT-LONG WEAR  
Manufactured & Guaranteed by  
NEPTUNE KNITTING CO.

**NEPTUNE**  
*Swim Suits*

ALL SIZES  
\$4.50

ALL STYLES



The  
Beauty  
of a  
*Sho Card*

Perfect Letters  
or ornamental  
Decorations

Careful attention to layout  
will go a long way towards  
making mediocre lettering  
look like a work of art

Grouping the different  
phrases into simple blocks  
improves its reading quality

*Optically centered Good layout*

COPY  
COPY

**NEPTUNE**  
*Swim Suits*

A GOOD INVESTMENT IN  
STYLE-COMFORT-  
LONG WEAR

ALL SIZES \$4.50 ALL STYLES

Manufactured & Guaranteed by  
NEPTUNE KNITTING CO.

POOR LAYOUT BADLY JUMBLED



SEEDS

TOOLS

FOR A BEAUTIFUL  
GARDEN

MAIN 3126

**Lakeside**  
SUPPLY CO.

MARKET ST. AT 15"  
WHOLESALE & RETAIL

A BAD LAYOUT  
WILL  
**KILL**  
THE  
**BEST**  
OF  
LETTERING  
BECAUSE IT IRRITATES  
THE READER  
BY DISTRESSING  
THE OPTIC NERVES

GOOD LAYOUT OPTICALLY BALANCED

FOR A BEAUTIFUL  
GARDEN

**Lakeside**  
SUPPLY CO.

SEEDS

TOOLS



WHOLESALE & RETAIL  
MARKET ST. AT 15"  
MAIN 3126





VAN DORN *Tulip* FARMS INC.



*We handle*



**FUEL  
YARD**

**INSURE NOW**



NORTH'S  
124 TENTH AVE



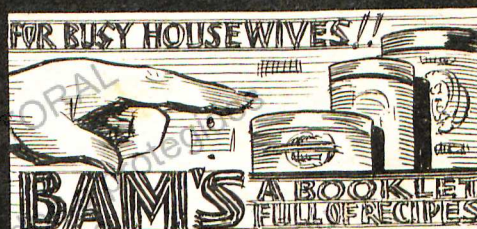
**HOME  
IMPROVEMENT  
LOANS**

*Your friendly* (BANK)





*crowded layouts are confusing - the copy runs together.*





**FLICK MAKES DISHWASHING PLAY!**

NAME OF OBJECT

Signature

**CAPTION**

NAME OF OBJECT

Signature

**YOUR IRON TODAY?**

NAME OF OBJECT

Signature

**THE DOUBLE-DUTY CREAM**

NAME OF OBJECT

25¢

Signature

**Racing**

RAIN OR SHINE

Signature

**The MEADOWS**

**Twin Luxury**

Signature

**WESTERN STATES FAIR**

Signature

**50¢**

**CENTERVILLE SEPT. 3-4-5-6**

**The Taste Tells**

5¢

Signature

**Mild KING CIGAR**

a royal smoke

with the Havana flavor

**SOUTHERN OIL CO.**

Lubrication

Signature

**TROPIC HOTEL**

COPY

Signature

NAME OF OBJECT

Signature

**25¢**

NAME OF OBJECT

Signature

**12¢**

**Gifts**

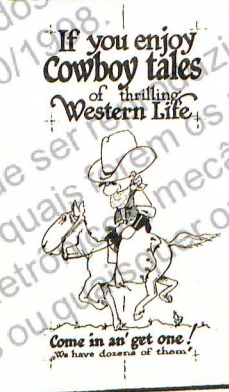
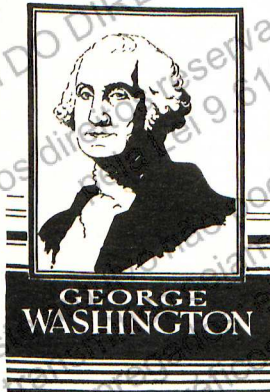
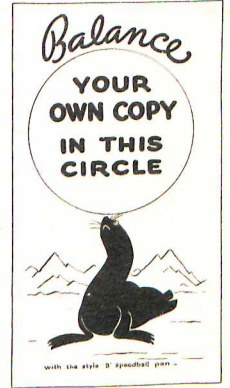
FROM THE STORE OF HAPPINESS

**JOHN SMITH AND CO.**

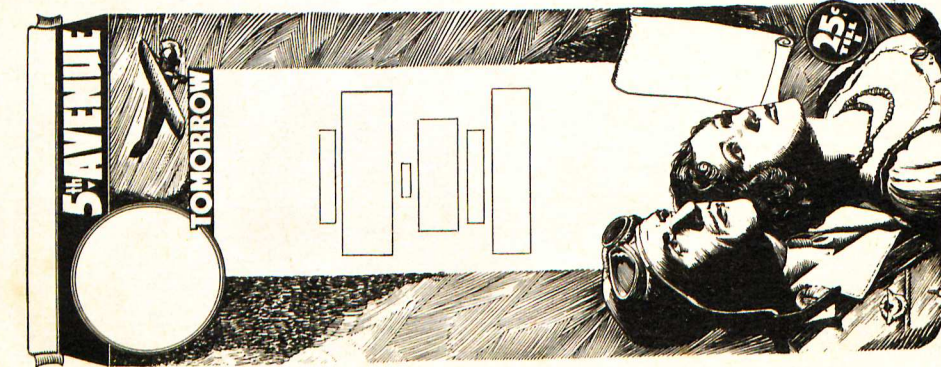
"Elements of Layout"

1-name, 2-illustration, 3-object, 4-caption, 5-copy, 6-mark, 7-slogan, 8-price, 9-signature









## Chapter 9



NAVIGATION  
INSTRUMENTS

## CHAPTER 1



## Introduction

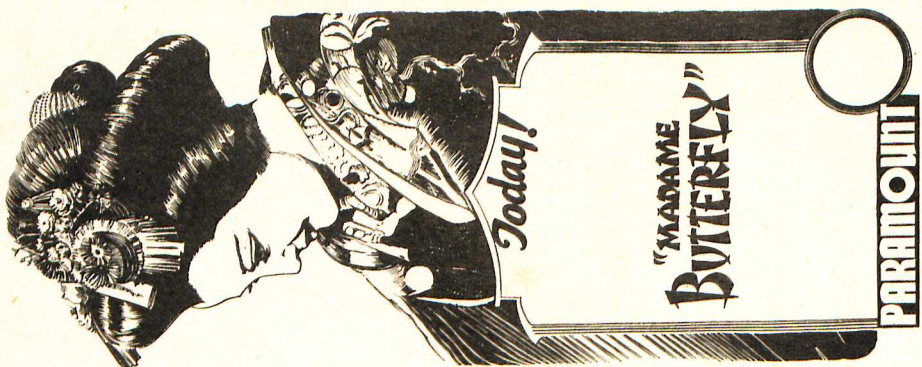
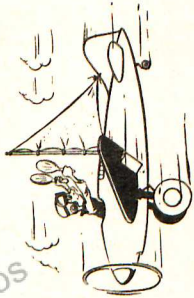
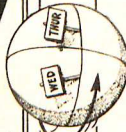
## Chapter 4



DIVISIONS OF THE EARTH



SIMPLIFIED  
DESIGNS TO  
ILLUSTRATE  
IDEAS  
BRIGHTEN  
UP ANY  
BOOK



Today!

"MADAME  
BUTTERFLY"

PARAMOUNT

Representative Newspaper advertisements by Robert Laing, layouts drawn with C&D® Speedball pens.



**SPEEDBALL SYMBOLS  
DRAMATIZE MAPS  
AND CHARTS**

**Imports**  
TUNA

**Exports**

**RAILROADS**

**FISHERIES**

**GAME FISH**

*Decorative Symbols*

**WAR PRODUCTION**

**SIMPLIFIED ACTION FIGURES**

**DAIRY PRODUCTS**

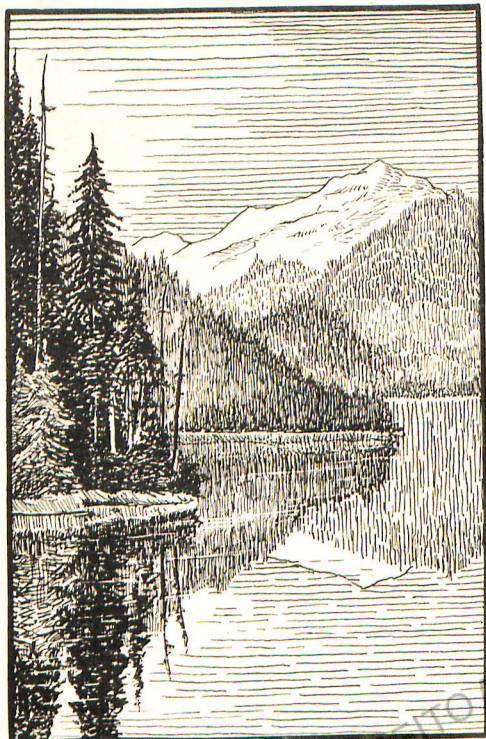
**MEAT**

**HORSEPOWER**

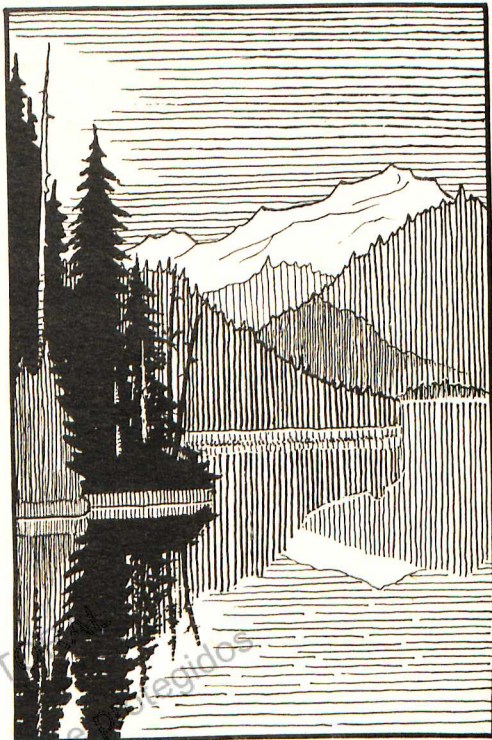
**PLANES**



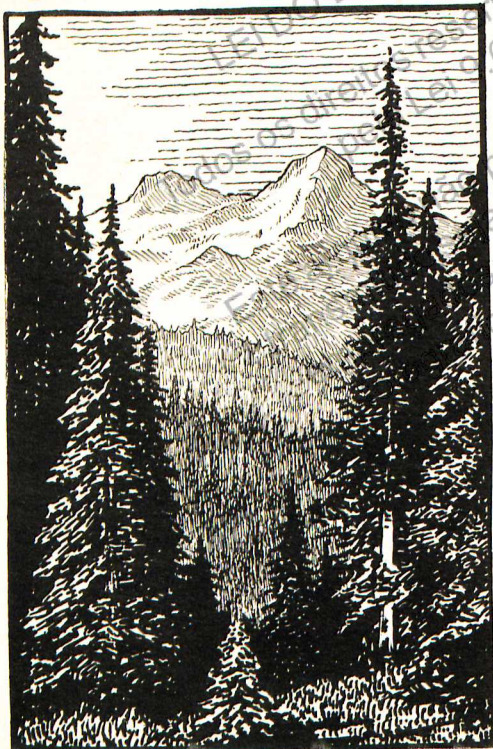
# Sketching Nature with the Speedball pen



*Drawn with a "C-6" pen*



*Posterized with a "B-6"*

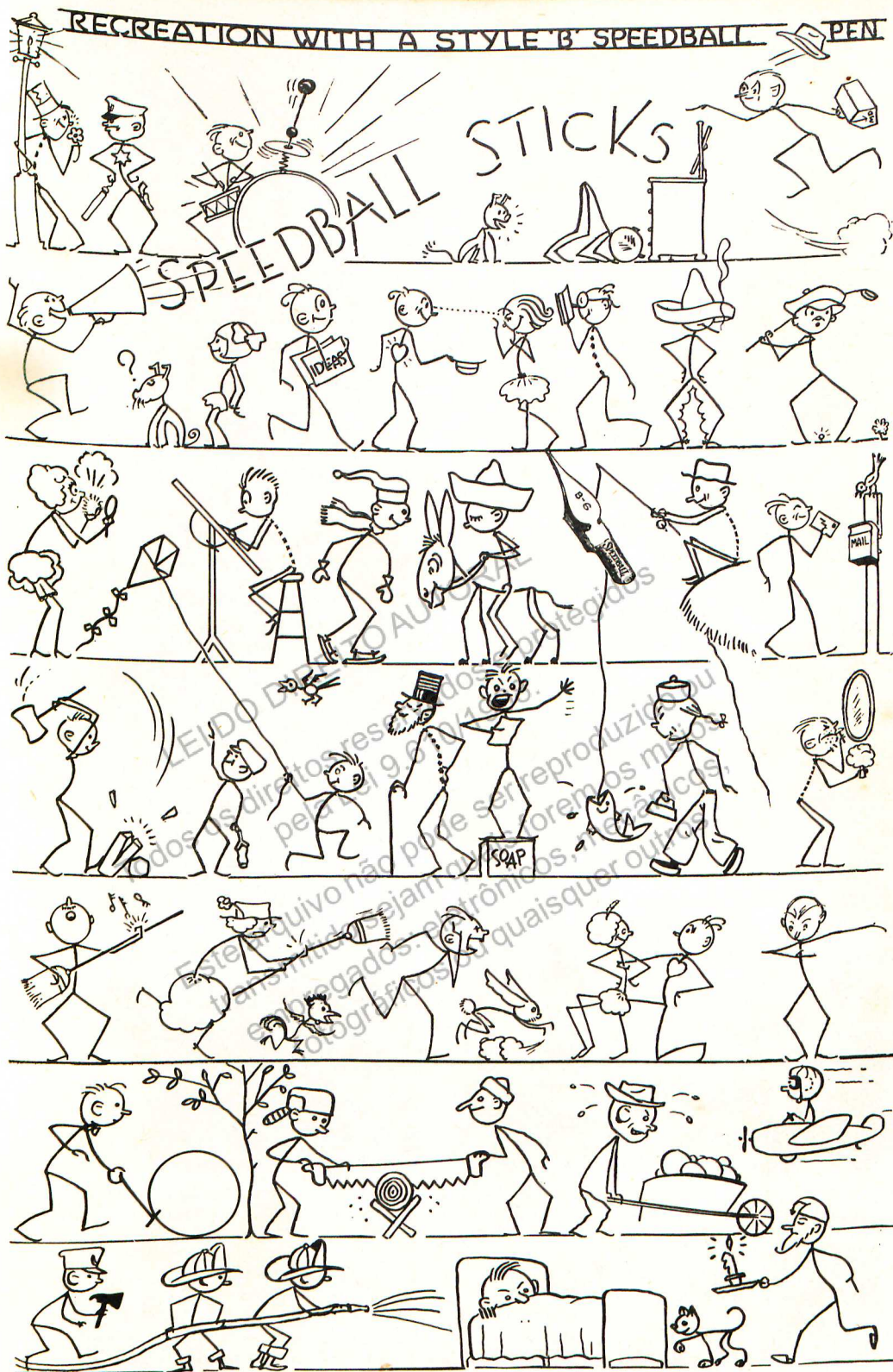


*Drawn with a "C-6"*



*Posterized with "F-B-6"*









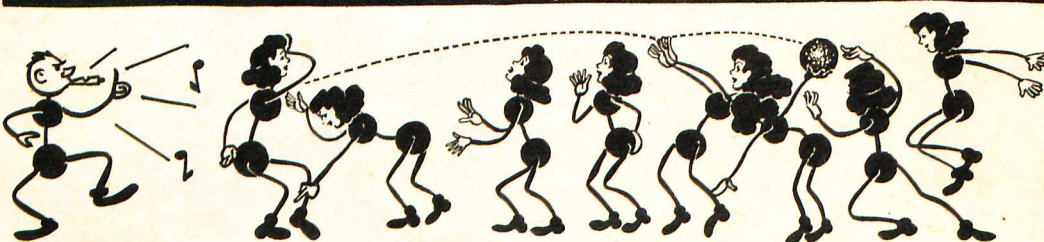
NOTICE THAT  
THE HIP  
CARRYING  
THE BODY'S  
WEIGHT IS  
HIGHER  
AND THE  
CORRESPONDING  
SHOULDER  
IS LOWER



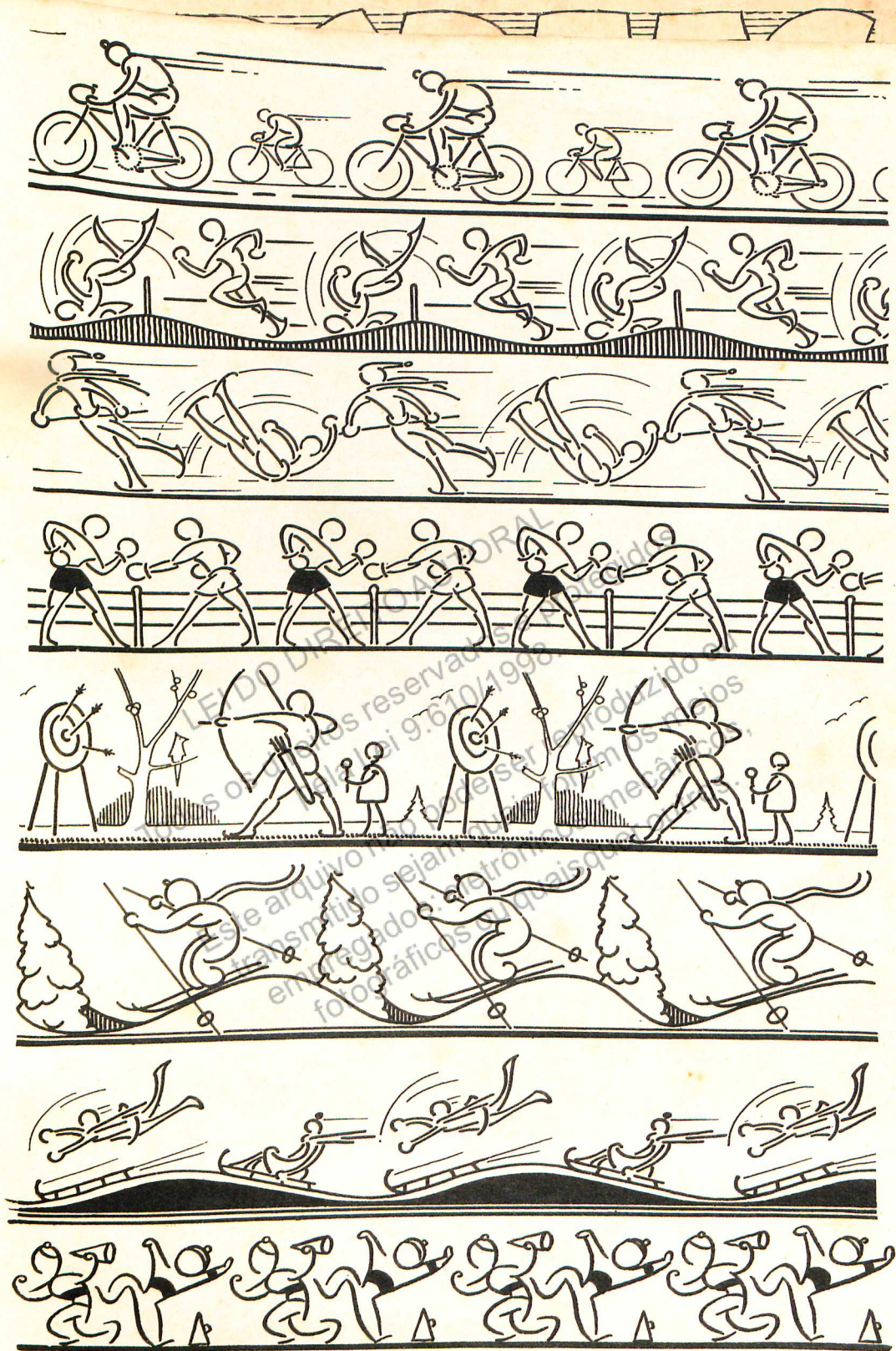
NOTICE ALSO THAT  
THE SUPPORTING  
FOOT IS DIRECTLY  
UNDER CENTER  
OF GRAVITY



OFF BALANCE FIGURES  
SHOW ACTION



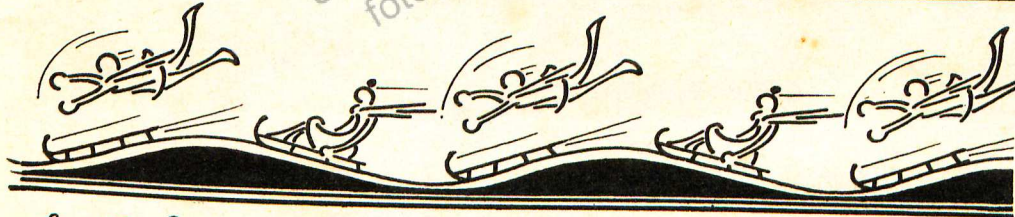
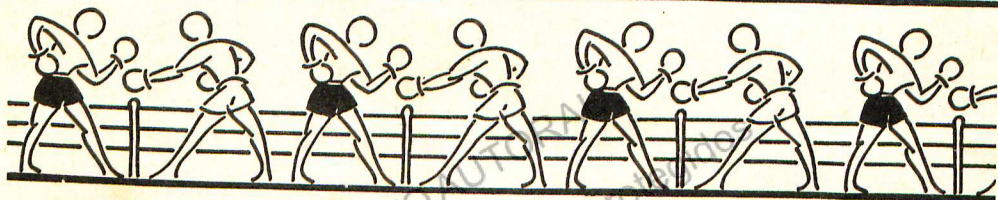
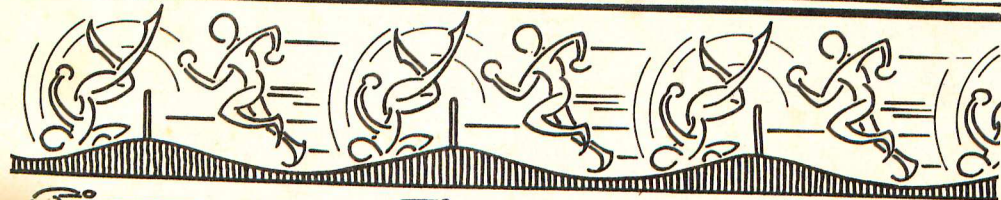
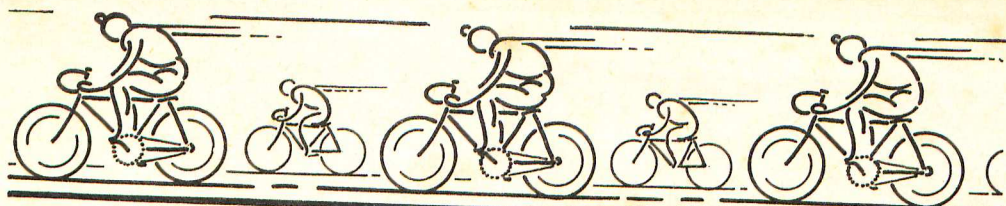














# Suggestions and ideas for the price tickets

Price tickets include:

- Star: \$1 Set
- Star: \$2 Today Only
- Star: \$3 Spring SALE
- Star: \$4.25 CHINA
- Star: \$5
- Star: \$6.00 Special
- Star: \$7.50 Rain Sticks Special!
- Star: \$8.00 Pure Silver
- Star: \$9.00 WANA MAKERS FORMAL
- Star: \$10.00 Greeting Cards 2 for 5¢
- Star: \$11.00 Silk Lined TOP COAT
- Star: \$12.00 Scotch Woollen
- Star: \$13.00 Special Value
- Star: \$14.00 DOZEN
- Star: \$15.00 Imported \$15.00 England Handbags
- Star: \$16.00 Two Parts Suit \$55.00
- Star: \$17.00 Quick Shirts
- Star: \$18.00 Alaska Blue Fox \$85.00
- Star: \$19.00 Make Your Window Display Glare
- Star: \$20.00 Easter Gifts
- Star: \$21.00 2 for 7¢
- Star: \$22.00 Choice \$1.00
- Star: \$23.00 \$33.75
- Star: \$24.00 \$45.00 Suit to order
- Star: \$25.00 \$50.00 Gift Candies \$1.00
- Star: \$26.00 \$4.50 Pennant Shoes
- Star: \$27.00 \$85.00 CASE 15 EXTRA
- Star: \$28.00 \$75.00
- Star: \$29.00 \$1.00
- Star: \$30.00 \$3.98 2 for \$7.15
- Star: \$31.00 \$4.95 All Wool
- Star: \$32.00 \$12.95
- Star: \$33.00 \$25.00
- Star: \$34.00 \$35.00
- Star: \$35.00 \$55.00

MCMLXXVII--1927										NUMERALS										MCMLXXVII--1947												
2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	25	30	35											
I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXV	XXX	XXXV										
40	45	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170	175	180	185	190	195	
XL	XLV	L	LVI	LX	LXI	LXII	LXIII	LXIV	LXV	LXVI	LXVII	LXVIII	LXIX	LXX	LXXI	LXXII	LXXIII	LXXIV	LXXV	LXXX	LXXXI	LXXXII	LXXXIII	LXXXIV	LXXXV	LXXXVI	LXXXVII	LXXXVIII	LXXXIX	LXXXX	LXXXXI	



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